

Kenton, Shearing Win Again As 16th Annual 'Beat' Poll Closes

May Flowers

Mrs. Billy May got her divorce from the bandleader here, and with it: (1) custody of the kids, Lauren, 8, Cynthia, 5; (2) \$10,500 cash; (3) \$1,800 a month alimony and child-support; (4) 10 percent of Billy's gross income above \$64,800 a year; (5) agreement that Billy will maintain a \$94,000 life insurance policy with Mrs. May as beneficiary; (6) half of Billy's royalties from eight publishing companies; (7) the couple's \$50,000 home.

What's all this about no money in the band business anymore?

Granz Records 'Astaire Story'

Hollywood—Norman Granz has just put on the market one of the most unusual pop music-jazz packages in the annals of the business. He has done "The Fred Astaire Story" in songs, 34 of them, which the dancer-singer either introduced or made famous in his shows and movies. Astaire sings most of them, plays piano and drums on a few, and recites a commentary in the LP set, which is illustrated with Gjon Mili photos and a biographical text.

Granz provided Astaire with a jazz combo backdrop provided by a sextet of his JATP aces—Oscar Peterson, Charlie Shavers, Flip Phillips, Barney Kessel, Ray Brown and Alvin Stoller. The album sells for \$50 and will be issued in a limited edition.

Kenton Plans Move To East

New York—Stan Kenton will move his home and headquarters to New York from Hollywood when he works his way east after completing his Palladium Ballroom stint. He opens there on Jan. 4 for four weeks.

Stan, a Californian, believes that the pulse of his business is in the east. "It's too easy to get into a rut in Hollywood. You don't get a true picture out there," said Stan.

'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See Page 10 for complete record reviews.

POPULAR

- *AMES BROTHERS & LES BROWN..... *Do Nothin' Till You Hear From Me* (Coral 60870).
RAY ANTHONY..... *People In Love* (Capitol 2293).
PEARL BAILEY..... *Toot Toot Tootsie, Goodbye* (Coral 60877).
ROSEMARY CLOONEY..... *If I Had A Penny* (Columbia 39892).
ROSEMARY CLOONEY..... *You'll Never Know* (Columbia 39905).
*RALPH MARTERIE..... *Preferd* (Mercury 70045).
SAUTER-FINEGAN ORCHESTRA..... *Nina Never Knew* (Victor 20-5065).

JAZZ

- BUDDY DE FRANCO..... *King Of The Clarinet* album (MGM E 177).

RHYTHM AND BLUES

- *BIG MAYBELLE..... *Gabbin' Blues* (Okeh 6931).
FIVE HOLLYWOOD BLUE JAYS..... *Cloudy And Raining* (Recorded in Hollywood 185).
THE SWALLOWS..... *Where Do I Go From Here* (King 4579).

*To Be Reviewed In Next Issue

DOWN BEAT

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Jazz Concerts—\$2,000,000

New York—The concert season has reached its unofficial end and the many ways in the industry are having their pleasures trying to figure who made the most money. The Big Show (Cole-Vaughan-Kenton) was the big grosser, running up something like \$900,000 in three months.

Norman Granz's packages, JATP and Eckstine-Shearing-Basie, combined came close to matching the Big Show figures with both tours bringing in over \$400,000 each.

Woody Herman-Dinah Washington came out above water on their package, and it is likely that their grosses would have made the total for the four concert tours over \$2,000,000. Not bad considering that jazz is supposed to be a box office kiss of death.

La Vie Gets Ethel Waters

New York—Ethel Waters will make her first local nitery appearance in many years when she opens at La Vie En Rose on Dec. 19 to play there through New Year's for two weeks. She recently played a successful date at the Apollo Theater here and will shortly be seen as the star of the movie version of *Member Of The Wedding*. Miss Waters will follow Nat Cole and his trio into La Vie.

Decca Inks Aces To New Contract

New York—The Four Aces, who have been grinding out a succession of hit discs, were rewarded with a new three year recording contract by Decca Records with a considerable increase in guarantees.



BIG MOVIE CAREER is predicted for Peggy Lee as a result of her successful acting debut opposite Danny Thomas in the recent remake of *The Jazz Singer* for Warners. As a result of enthusiastic advance reports on this initial showing, Peggy will get a big build-up.

Shearing To Take Quintet To Europe

New York—George Shearing will take his quintet with him when he leaves for Europe next May or June. Singer Teddi King will also go along.

Billy Shaw, Shearing's booking agent, told *Down Beat* he had received numerous offers for the pianist to play dates in Scandinavia, Germany and Holland, but had not yet decided through what European agency the bookings would be set.

Because Shearing also wants to play his native England but would not be allowed to bring his quintet in owing to the usual union problems, he will give the group a week's vacation in Paris while he fulfills some British commitments.

Guitarist Richard Garcia was due to leave Shearing as his Army induction drew near. Replacement was not set at presstime.

Rich—Phillips Form JATP 3

New York—With the JATP concert tour over for the season and not due to resume until February for its European trek, key unit members Buddy Rich and Flip Phillips have teamed to form a trio to be known as the JATP Trio. The threesome, temporarily spotting Lou Levy on piano, broke in at Rossonian's in Denver, opening there on Nov. 30.

Krupa Regains Drum Seat; New Faces In All-Star Band

Chicago—For the third straight year, Stan Kenton has swept to victory in the *Down Beat* band poll, capturing first place in the favorite band division by a comfortable margin over Woody Herman and Les Brown. But though it was a decisive victory, he carried fewer of his sidemen with him than ever before, with only Maynard Ferguson able to grab a chair in the *Down Beat* all-star band.

Sarah Vaughan and Billy Eckstine also were repeaters as favorite vocalists, with Sarah taking her sixth consecutive plaque, Billy his fifth. And George Shearing once more headed the instrumental combo group, as Dave Brubeck finished a surprising second.

Charlie Parker came up with two firsts this year; the Bird topped the alto sax award and nosed out Stan Getz as favorite soloist. Bill Harris again won easily, as did Getz on tenor, Buddy DeFranco on clarinet (getting the largest total vote in the poll to take his eighth straight plaque), Oscar Peterson, piano, and Eddie Safran-ski, bass.

(Turn to Page 8)

Dinah-Smiler Air Show Off

Hollywood—TV continues to take a heavy toll of radio employment for musicians here. Latest major music show pink-slipped by the sponsoring firm is the Dinah Shore-Jack Smith series, a Monday-Wednesday-Friday CBS show which has been played by a band under Frank De Vol. Last show will be that of Dec. 28. Agency said there was little likelihood of signing a new sponsor.

The Shore-Smith show is going the way of the Monday-through-Friday Club 15 show (Gisele McKenzie, Bob Crosby with Jerry Gray band) which, as announced previously, goes off early in January, and for the same reason. TV is draining off too much of the night time radio audience and sponsors are channelling their money into video shows.

Here's Our '52 All-Star Band

Stan Kenton	.....leader (selected as save band)
Maynard Ferguson	.....trumpet
Miles Davis	.....trumpet
Louis Armstrong	.....trumpet
Bill Harris	.....trombone
Kai Winding	.....trombone
Tommy Dorsey	.....trombone
Charlie Parker	.....alto sax
Art Pepper	.....alto sax
Stan Getz	.....tenor sax
Flip Phillips	.....tenor sax
Harry Carney	.....baritone sax
Buddy DeFranco	.....clarinet
Oscar Peterson	.....piano
Gene Krupa	.....drums
Eddie Safran-ski	.....bass
Les Paul	.....guitar
Terry Gibbs	.....vibes
Art Van Damme	.....accordion
Ralph Burns	.....arranger
Tommy Mercer	.....male vocalist
Lucy Ann Polk	.....girl vocalist

Cover Story

'Beat' Readers Elect Louis To Hall Of Fame

It was a fitting tribute to the ever-expanding Satchmo legend that Louis Armstrong was the first winner, in *Down Beat's* new *Hall Of Fame* poll category, as the most important musical figure of all time.

Because *Down Beat's* readership has extended its scope in recent months to include an increasing proportion of fans of every type of music, everything from classics to pop—specifically, from Bach to Parker to Crosby—was represented in the voting.

Final tabulations showed 681 votes for Louis, with Duke Ellington a close runner-up at 664. The rest of the top ten places went to Stan Kenton, 555; Glenn Miller, 372; Benny Goodman, 287; George Gershwin, 120; Johann Sebastian Bach, 111; Charlie Parker, 102; Bing Crosby, 99; Bix Beiderbecke, 98.

The World Is His Stomping Ground

Louis Armstrong's victory is another gem in the international crown with which his admirers have endowed him in recent years. The global acclaim that has been his since he started his postwar travels is a natural outgrowth of the pre-war Armstrong army of worshippers who, even before his first visit to Europe in 1932, had established a coterie of jazz fans in every country that made him a symbol of jazz. To a large extent, too, Louis Armstrong's name and his music have been a vital emblem of America, of the most imitated and most admired aspects of modern American culture.

The true peak of Louis' popularity was reached after he decided, some six years ago, to junk his big band in favor of a sextet in 1947. Ironically, right after junking his "commercial" orchestra and going on the road with a combo, he found himself more commercially successful than ever, playing more jazz and pleasing more fans.

That Louis has been a great trumpet player for more than a quarter-century as well as a singer with a unique and wonderful style; that he has been the fountainhead for countless ideas that have since been absorbed into the very body of popular music—these are truisms well known to every *Down Beat* reader. *Down Beat* is proud and happy to join its readers in a salute to a man who is not only idolized as an artist, but loved and respected as a great human being wherever his travels take him.

Artie Shaw's 'The Trouble With Cinderella'

STARTS
ON PAGE 3

Relax, Says Desmond, And Your Chances Are Better

In 1946, Johnny Desmond received one of the greatest barrages of publicity ever given to a young singer. On the strength of his huge popularity in Europe and with returning GIs through his work with Glenn Miller's overseas band, he came home to find himself already acclimated as "The New Sinatra," had a big radio show ready for him to start on the day he was discharged, and had a fat record contract with the biggest company of them all, RCA Victor.

Yet just a short year or two later he found himself out of work, disillusioned, and pretty bitter about it all. The radio show was gone, a hefty movie contract dissolved, and he no longer was cutting records. It was a big comedown.

Too Fast

"I just tried to do everything too fast," he says. "At first, I laid the blame on poor management, but I realize now it was my fault. I was just too inexperienced to cope with situations that came up."

Then, in 1949, he was offered a chance to work the Don McNeill *Breakfast Club* out of Chicago. "At first I didn't want to go," he remembers. "Chicago seemed another world to me. I thought New York or California were the only places where it was possible to become successful. Since then I've changed my mind. I think that anyone who can work away from the two coasts is lucky."

"You're too close to the business side there—contact with the public is at a minimum. Thus you're forced to rely upon the word of people no more familiar with public taste than you are as to what material to use, how to present it, what to record, etc. A wall surrounds you that you can't break out of."

New Understanding

"Working here has given me an understanding of what the public is like and what it wants that I never could have acquired on either coast. And I've also picked



Johnny Desmond

up ease and confidence that resulted directly from working closely with the public and singing every type of tune on a radio show that reaches 40,000,000 listeners a week."

At this point an onlooker happened to mention that although Desmond did indeed sing every type of tune on the *Breakfast Club*, he had always managed to keep a personal style and had never succumbed to the "big sound" rage that only now is beginning to diminish.

"I didn't, and I'm happy about it," said Johnny. "The trend is definitely back toward the musical sound, and the day isn't far off when the lyrics of a tune will mean something again."

What Then?

"So you do something where you shout all the way through, and it hits, and what do you do next? How do you follow it? Al Martino is going through that struggle now, as he pointed out in the last Beat. You create a big monster that threatens to devour you if you don't keep feeding it more and (Modulate to Page 13)

Male Vera?

London—America's King Records are reported to be signing Reggie Goff, a British singer crippled by polio. Goff, who sings like Vaughn Monroe, leads his own sextet from a wheel chair.

Sydney Nathan, president of King, was first impressed by Reggie's waxings on the London label, and plans to make him "a second Vera Lynn."

Reggie and Nathan will select material for recording. Reggie will make tapes of the numbers and they will be flown to the States. Nathan will then choose the best and Reggie will record them with full orchestra for release in the States.

NYC Clubs Vie For Jazz Names In Mad Scramble

New York—Manhattan's jazz clubs, fast increasing in number, are currently engaged in a mad scramble for available name talent.

With such attractions as Count Basie, Ella Fitzgerald, Dave Brubeck, Sarah Vaughan and Slim Gaillard tied up by Birdland, the neighboring Iceland was dickering at presstime with several stars for a possible Christmas opening; a rumor around town was that Norman Granz' entire JATP unit might be reassembled for the occasion.

Meanwhile the operators of Minton's Playhouse in Harlem, with Erroll Garner incumbent, state that they have lined up Gene Ammons, Lester Young and Eddie Heywood for future dates. Le Rhythm Room has protected itself by replacing the outgoing Billy Taylor unit with Chuck Wayne's Quartet, featuring Ronnie Ball, and guaranteeing it six months' work.

Snookie's, now presenting Dizzy Gillespie, will follow him with Bill Doggett, Herbie Fields, Tiny Davis and the Earl Hines sextet in that order. The Embers retains Joe Bushkin until Jan. 3, after which his sidemen (Jo Jones, Buck Clayton & Milton Hinton) will work at Birdland during the Basie date there, while Bushkin vacations.

Hollywood Hepcats Holler For Johnnie Ray & Big Jay

Hollywood Johnnie Ray's heavily publicized double-date (matinee and evening) at L.A.'s Shrine Auditorium, packed with the Harry James band, Big Jay McNeely and band, plus The Four Lads, assorted vaudeville acts and a locally

well known emcee in Gary Morton, hit less than half of a possible gross of \$40,000.

Harry James did a set ranging from *Roll Em' to The Brave Bulls* theme to polite applause. (Only a few noted the absence of Corky Corcoran, the little tenor man who at one time got more fan mail than Harry.) From there on the James band functioned as backing for the acts.

Big Jay McNeely reached the climax of his performance lying on his back, kicking his feet while honking and snorting hysterically on his tenor into the mike.

Ray, who was making his first in-person appearance here at what were supposed to be "popular

prices" (very few of the \$4.80 and \$3.60 seats were sold, almost all the business coming from the \$1.80 and \$2.50 seats) gave everything he has, from *Little White Cloud* to his lesser known item from an early Okeh recording, *Whiskey and Gin* (pretty strong stuff for a teenage audience, some felt), working himself up to the full emotional pitch expected of his unique style of delivery.

It was interesting to note the same youngsters who screeched and moaned in real or pseudo excitement for Johnnie were the same ones who screeched and moaned, but even louder, for Big Jay's honking and snorting.

—gem

Your Father Was Crying . . .

London—Highlights of the Louis Bellson-Pearl Bailey wedding here Nov. 19, which made headlines across two continents after Bellson's father tried to stop the marriage, were some presents received by the newlyweds.

They included a silver trinket box from Noel Coward with good wishes engraved on the lid in his handwriting; and two red flannel nightgowns from Billy Strayhorn with the famous Duke phrase "Love you madly" across the front.

There was a telegram from Duke reading: "You make front pages so photogenic."

One of the lesser publicized comments came from Pearl's mother in Philadelphia, who said she had no objection to the nuptials and will treat Bellson "just like all the rest of Pearl's husbands" (there were four).

SONGS FOR SALE

♦♦ Starring ♦♦

STEVE ALLEN



A bunch of us were talking the other night about songwriting. After the usual debates (like: Is Cole Porter or Irving Berlin the greater composer? or: Is Richard Rodgers writing better with Oscar Hammerstein than he did with Larry Hart?) we got around to a fascinating point. "Only rarely," someone said, "do you find a really talented composer who is also the master of his instrument."

It's true, too.

Most of the important contemporary composers in the popular field play piano, but not one in a thousand of them can play any better than your Aunt Fanny.

It's a matter of common knowledge that a great many Tin Pan Alley tunesmiths can scarcely read music, but you might at least expect that they could perform their own compositions in an artistically creditable manner. No dice. Nobody plays a worse arrangement of *Remember* than Irving Berlin. Music-lovers invariably wince when they hear Richard Rodgers play *Love*. Cole Porter's *Begin the Beguine* is no bargain.

A minor shock even awaits the eager Hoagy Carmichael fan the first time he hears the sleepy one play *Stardust*.

Of course it really doesn't matter that our ablest composers are not our ablest instrumentalists. They play well enough to get by, and many of them do have a well-rounded knowledge of music. After all, Skip Martin didn't have to know how to play the piano to arrange *I've Got My Love to Keep Me Warm*.

But it's still a somehow unsettling experience when you hear an immortal melody clanked out uncertainly by the man who conceived it. I'll never forget the night I heard the great Johnny Green play a handful of his immortal successes, songs like *I Cover the Waterfront*, *Out Of Nowhere*, *I Want To Be Loved*, and *Body and Soul*. On the spot I got an idea for a great four-minute radio show. A brand new package featuring Johnny at the piano.

The name of the show would be: *That's Enough!* It opens like this: Johnny plays a few bars of *Body and Soul* as theme-music. Suddenly you hear a ruler being rapped across his knuckles and a gruff-voiced announcer barks, "That's Enough! I! Good evening, ladies and gentlemen. We present Johnny Green in a brief program of interrupted piano solos. First here's *Coguette*." Johnny plays nine and a half bars of *Coguette* at which point the piano-top is slammed down on his fingers and the announcer screams "That'll do!" Take it from there yourself.

Coast Studio Musicians Are Getting TV Jitters

Hollywood—Despite the fact that the AFM's over-all contract with the major film studios employing staff orchestras does not expire until midnight of Jan. 15, 1954, and the some 300 or so musicians who comprise them are theoretically "frozen" (there are expected to be

changes this year because a number of contract orksters have left it be known they will be "available") the Hollywood studio musicians are getting the TV jitters.

Filmicals, good, bad and in different, which account for the greater portion of studio recording activity, are still paying off at the box-office, but the movie moguls are fully aware that their chief competition in video is from films made especially for television release, and they also know that almost 100% of these television pictures are scored with music dubbed from library soundtrack, phonograph records and other sources.

Duplication Banned

Hollywood discovered relatively soon after the advent of sound pictures that the same soundtrack, with a little doctoring here and there, could be used over and over again for underscoring straight dramatic pictures. However, the AFM barred the use of soundtrack in more than one picture. So for years Hollywood film studios have been filling their vaults with thousands of hours of recorded underscoring that will become available for dubbing purposes just as soon as there is a real breakdown in the AFM's pact with the movie makers. With the increasing economic pressure of television such a breakdown is considered inevitable, sooner or later.

Flanagan Mentors, Hendler & Woods, To Split Amicably

New York—Hendler and Woods, the most enterprising band management office to enter the business since the war's end and the brains behind the rise of Ralph Flanagan and more recently of Buddy Morrow, will split on Jan. 1. Herb Hendler is buying out Bernie Woods' interest in Flanagan and Woods will retain a working interest in Morrow. Woods will also retain Tommy Reynolds, a recent addition to their office. The settlement was made amicably with Flanagan, who holds a piece of the management office, giving his blessing to the change.

Hendler will take George Thompson off the road as Flanagan's road manager to serve as his agency representative; Thompson begins Dec. 15.

His first move under the new setup had Hendler signing Neal Hefti and wife Frances Wayne to management contracts. Woods will remain in the personal management business, but had no plans to announce at presstime.

MGM Starts 'Battle Of Jazz'

New York—A unique record session was held at Birdland recently (first disc date ever to take place in the jazz nitery) when MGM cut eight sides for an album to be entitled *Battle Of Jazz*.

Described as a contest between "hot and cool" or Dixieland and Birdland jazz, the session featured two bands. Dixie unit was under the leadership of Jimmy McPartland, with Vic Dickenson, Edmond Hall, Dick Cary, George Wettling and Jack Lesberg.

Dizzie Gillespie and Buddy DeFranco appeared as guest stars with the modern unit, featuring Don Elliott, mellophone and vibes; Ray Abrams on tenor, Max Roach, Al McKibbin and Ronnie Ball, British pianist making his American recording bow.

Album will be released on all three speeds, with the two bands back to back on each of the 45 and 78 discs.

Big Pic Role For Nat Cole

Hollywood—Nat Cole has been signed for an important new movie role which will start production at Warners Dec. 26.

Picture is titled *Blue Gardenia*. Nat will be seen and heard singing the title song which will run through the story a la *High Noon*. He will get full billing along with Richard Conte and Ann Baxter.

Coinciding with his return to the west coast, Cole will open with his trio Dec. 26 at the Tiffany for a three-week stand, as he did just a year ago in the same intimate jazz spot.

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'Down Beat' Proudly Introduces ARTIE SHAW'S The Trouble With Cinderella

By Arrangement With Farrar, Straus And Young, Inc.

Artie Shaw's *The Trouble With Cinderella* is not strictly an autobiography. It is rather, as the cover of the book describes it, "an outline of identity." It is an introspective examination of one man's observations of the world he has lived in, of how he has traveled thus far on his journey through life and of the forces that have shaped his personality, his ambitions and his motivations.

Because the passages that are of a more autobiographical nature are likely to be of interest to the largest number of *Down Beat* readers, these are the portions that will be serialized here. Omissions will be noted, when necessary, by parenthetical summations.

Accordingly, our story starts with the second section of the book, in which Artie describes his first direct contact with music. In the previous chapters he wrote of his birth on the Lower East Side in New York City, where his parents were in the dressmaking business. The family fortunes rose for awhile, but later collapsed, and the Shaws, while Artie was in his seventh year, moved to New Haven, Conn. to make a fresh start.

Artie then described the deep psychological scars, and the sense of segregation, imposed on him by his New Haven schoolmates' scornful reaction to his strange-sounding name, Arthur Arshawsky, and the brutal effect of childhood encounters with anti-Semitism.

By ARTIE SHAW

My first brush with The Muse was a sporadic and rather hectic affair. My mother somehow got it into her head that I had to learn to play the piano. Where she picked up this curious notion I have no idea. What I do know is that before she was finally defeated in her no-doubt praiseworthy objective, I was so completely disgusted with music that it's a wonder I ever got back to where I was even willing to listen to any of it again, let alone decide to go into the music business as a way of making my living.

The principal difficulty, I suppose, was the method of teaching. I was never able to fathom the reasons why I should have to spend my afternoons after school in what seemed to me quite likely to develop into a lifelong tussle with some character named Czerny, with whom, in practically no time at all, I found myself not only bored out of my wits but downright fed up. No one ever took the trouble to explain to me why I should spend hours on end racking my brain and torturing my fingers with what only seemed to me a meaningless and utterly ridiculous kind of exercise, entirely unrelated to anything in which I had the slightest interest. I remember asking both my mother and the young lady who was engaged to initiate me into these mysteries, a straightforward question—a question which can be summed up in a single syllable—"Why?"

The young lady's answer was so admirably filled with logic and rationality that I had no idea what in hell she was talking about. As for my mother's answer, while I was at least able to understand it, I was never willing to accept it. For all that came to me as summed up in two syllables—"It's nice."

I tried, of course, to get her to explain to me exactly what was nice about it. In the end, the best I could get out of her was that the piano had cost a lot of money and the least I could do would be to



Artie Shaw

learn how to make it into an object which had some sort of functional, rather than purely ornamental, value.

Well, I went on with this nonsense for some time—until I reached the age of ten. All that time I managed to sustain a quiet but determined rebellion against this unwarranted intrusion on my private life. Ultimately my single-minded determination to rid myself of this nuisance once and for all prevailed; after which I was finally allowed to go on back to my customary ten-year-old pursuits, such as they were.

Naturally, under such circumstances as I have just described, I had no difficulty at all in promptly forgetting anything I might just accidentally have learned about music or piano-playing. The whole thing amounted to no more than a rather painful inoculation which didn't take; and to this day the best thing I can remember out of that entire musical experience is that I was once given a quarter by some middle-aged lady for playing a piece called *Träumerei* in a way that no doubt would have caused the composer a few uneasy moments had he been present. I was willing to concede that the quarter was more than ample payment for my dubious services in playing that one piece; still after weighing against it the endless hours of irksome and meaningless finger exercises I had had to go through to earn it, I became convinced that there must be some easier way to make a quarter.

That took care of the piano, my piano lessons, and my musical education for the time being.

I was thirteen years old when I discovered a new form of entertainment and amusement. At that age I had developed into a lonely, withdrawn, overly bashful kid, with few friends and a tendency to keep pretty much to myself. The original shyness engendered in me by some of my early Dwight Street School experiences had crystallized into a general introspective set. My life had fallen into a pattern which had very little to do with any of the normal social aspects of high school life. I went to school, meaning I put in the requisite amount of time involved in attending classes and so on—but I was actually no part of it. By that time my feeling of being an alien, an outsider, an out-group member had become so much a part of my whole attitude toward life that I was unable to integrate myself with any school activities outside of those I was forced to take part in.

Even in those, I felt somehow set apart. There was still that business of my name. There was always the matter of having to spell it out, whenever I was asked to give my name for any reason at all. And always, whenever I gave this information, I used to watch out of the corner of my eye for any sign of ridicule, to which, by then, I had become extraordinarily sensitive.

This is the subjective story of how I got into the business—these are "the facts" through which I became the kind of kid who was ready for what happened next. In other words, I was already conditioned toward some big change, I was looking for some quick way out of a life that was daily becoming more and more intolerable to me. I had already figured out what I wanted out of life, and I know right now that it would have made little difference to me how I got it. Just so I did get it. Any notion of morality I may have had at that time of my life could be expressed in pretty much these terms: What difference does it make how you get what you're after, as long as you get away with it? Which, looking at it from where I now stand, seems to be close enough to Emerson's famous dictum that "The only thing that keeps the average man honest is the fear of being caught."

So that, instead of turning out to be a musician, I believe I might very well have become a fair specimen of a juvenile delinquent—and perhaps not only juvenile at that. Given my philosophical outlook, my cynical attitudes toward life as I had known it, plus the goals I had

(Modulate to Page 14)



KRUPA AND RICH drumming to the death was the highspot of the just completed JATP fall tour. This Carl Heniger pic was taken while the duo did it for a Portland, Ore. crowd. The tour was touched off with a three-day Honolulu jaunt.

Strictly Ad Lib

NEW YORK

Jo Stafford will make her TV debut with her own 15 minute show sometime in January. Details were not set at presstime . . . Robert Emmett Dolan, conductor-composer, has been upped to a producer at Paramount Pictures; one of his assignments is the top budget Paramount musical for '53, *White Christmas* which will star Bing Crosby, Fred Astaire and Rosemary Clooney . . . Dick Stabile has joined his bosses, Martin and Lewis, as a contracted recording artist at Capitol Records . . . Bud Freeman, Capitol Records' promotion man and not the tenorist, left the discery to try it on his own . . . Frank Sinatra opened in a fast booking at the French Casino here, getting \$10,000 per week plus transportation and accommodations; John Arcesi followed Frank into the spot on Dec. 10 for two weeks . . . Big Jay McNeely will bring his combo east for a Birdland date in February.

Duke Ellington turned down offers to take the band to Italy in the spring . . . Cat Anderson left the Duke's trumpet section to try it with his own combo a second time; his group will open at the Savoy Ballroom here in January . . . Veteran music man Mark Schreck died on Nov. 24 at 52 . . . Charlie Ventura's 16-year-old son is following in his father's footsteps; he just got his card and is sitting in with the old man's combo at the Ventura Open House in Collingswood, N.J. . . . Retired hand businessman Jim Peppe was tendered a testimonial dinner in his home town, Columbus, O., on Dec. 10 by a group of his former associates and his number one client, Sammy Kaye . . . Dizzy Gillespie's combo set at Snookie's for a six week stand . . . Roy Acuff left Columbia Records after 20 years with the discery . . . Sonny Stitt signed with Roost Records . . . Same label picked up eight sides by French pianist Bernard Peiffer for LP release here.

Leroy Anderson gave up his assignment to do the score for the forthcoming musical version of *My Sister Eileen* . . . Vic Damone, promoted to corporal, due out of the Army in mid-January . . . Pfc. Eddie Fisher not due out until April or May. His first appearance in civvies will probably be at the Paramount Theater with Hugo Winterhalter and orch as co-headliner . . . Rita Moss changed it to Reta Moss and signed with Mercury Records . . . Belgian harmonica-guitar star Jon Tilmans may give up his trio (now at the Picadilly Lounge here) to join a famous quintet . . . New Orleans Beat correspondent, Joe Delaney and his wife, were injured when their auto ran into a logging truck.

CHICAGO

Art Van Damme, this year's poll winner in the Miscellaneous Instrument category, has switched record affiliations. Moved from Capitol to Columbia . . . Louis Jordan played a fast weekend stint at the Silhouette recently . . . Tenor man Buddy Wise has left Ray Anthony. He'll be married soon, by the way, to Anthony vocalist Marcie Miller.

Don Howard, the unknown youngster from Cleveland, has a big record in this area in *Happy Day* . . . Dixieland standbys Danny Alvin, Georg Brunis, and Miff Mole remain onstand at Helsing's, the 1111 club, and Jazz Ltd. respectively . . . Louie Bellson cuts short his honeymoon to rejoin Ellington when Duke opens at the Blue Note on Dec. 19 . . . Ralph Marterie opens tonight (17) at Melody Mill.

HOLLYWOOD

Wardell Gray and Ernie Royal were signed to head a combo for Dec. 7 opening of Hollywood's newest hotspot, the Clef Club (formerly the 1841 Club), which is to feature, says new operator Avaril Kritt, "the best in modern jazz" . . . Tal Farlow, Red Norvo guitarist, out of action temporarily with a thumb injury as Red closed long stand at The Haig, making way for Gerry Mulligan quartet. Farlow was figured to be okay for Norvo's opening shortly at Reno's Sahara Room . . . Anita O'Day, who is thinking of settling down in California for a while, doing a turn as headliner at Larry Potter's Supper Club, North Hollywood nook.

Warner Brothers, following sneak previews of *The Jazz Singer*, in which Peggy Lee bounces to eminence as co-star with Danny Thomas, advanced release date to Dec. 30 (it was originally planned for March of 1953) in order that picture and performers would be eligible for 1952 Academy Awards . . . Frank Sinatra back in town and screen-testing at Columbia for what (if he gets it) will be his most important "serious" (non-musical) screen role to date—an Italian-American soldier in *From Here to Eternity*.

(Modulate to Page 13)

Woodchuckin' With Woody

Woody Herman tells this one. The Herd was touring the mid-west simultaneously with the stage play *Don Juan In Hell*.

One afternoon in a small town hotel, prior to a concert that evening, Herman was relaxing in his room listening to a local deejay, the typical cloying wise guy. Said jock kept promising at five-minute intervals that actor Charles Laughton would be his guest on the air before his program was over. Charles was playing the same town that night.

Herman, wondering at the odd contrast of platter spinner and thespian, kept listening. The promises that "Charles will be here in a minute" flowed like wine.

Finally the actor appeared. The deejay welcomed him, asking astute and typical questions about whether he was enjoying himself, whether he liked the weather, how he liked the play, ending up with "Mr. Laughton, do you mind if I call you Charles? Heh. Heh."

To which Laughton returned a retort worthy of GBS: "Just call me Chuck . . . you lummox."

For Xmas 'Night Visitors And One Longhair DeeJay

By ROB DARRELL

By the time we finally attain the blessed relief of the holidays themselves, most of us are hung-over from office parties, broke and exhausted from shopping, and exasperately weary from the incessant repetition of commercialized Christmas music . . . If a belated, rosy-checked caroler dares cross our path, we're all set to reach (like Chas. Addams) for the handiest cauldron of boiling oil or mulled lead.

So while thousands of carol recordings are sold near the end of each year, you'll be smart to let the professional hucksters of all kinds have your share . . . And never go out without a special pair of earmuffs for use whenever you come within earshot of a loud-speaker. If, however, you're sucker enough to imbibe so deeply of high-proof Xmas spirit that you feel you must stick a carol disc or two in your sock, at least dig around for the rare examples that have some genuine musical as well as synthetic holiday merit. And maybe then get smart enough to hide 'em away for hearing at some more appropriate moment . . . say next Fourth of July!

Distinguished Shaw

One of the quite good current releases is a second set, complete with booklet of words and tunes, by the madrigal group led by the topnotch longhair deejays, Dave Randolph. Like the earlier Westminster WL5100, this batch of some 20 carols, etc., is well varied and neatly sung with sincere fervor. Good as it is relatively, however, by any absolute (i.e., non-holiday) standards neither its materials nor performances achieve

CHRISTMAS CAROLS, Vol. 2, Randolph Singers. WESTMINSTER WL5100, 12". Performance ★★ ★★. Recording ★★ ★★. CHRISTMAS HYMNS & CAROLS, Vol. 2, Shaw Chorus. RCA VICTOR LM1711. Performance ★★ ★★. Recording ★★ ★★. MENOTT: Amahl and the Night Visitors. Original NBC Telecast Cast—Schippers. RCA VICTOR LM1701, 12" album. Performance ★★ ★★. Recording ★★ ★★. BACH: Christmas Oratorio. Vienna Soloists, Chorus, & Sym.—Grossmann. VOX PL7713, 3-12". Performance ★★ ★★. Recording ★★ ★★.

notable distinction.

The set that does achieve such distinction, indeed the best of its kind I've ever heard, is Bob Shaw's Vol. 2. Not only superior to his immensely popular RCA Victor LM1112, it contains far finer music (including some entirely fresh material) than one normally ever runs across in such seasonal specials. The Spanish carols and Victoria's superb motet, *O Magnum Mystere*, alone would make this an outstanding phonographic example of "vocal chamber music." Moreover, Shaw's performances exhibit not only his characteristic precision and rhythmic animation, but also beautifully restrained yet contagious expressiveness . . . plus superb unaccompanied-vocal sonorities.

Kitchen Cynic

Bright-boy Menotti's latest b.o. hit is an old-time "mystery" play neatly polished up for television, discs, or what have you . . . It capitalizes on dozens of surefire

appeals besides that of seasonality and it's sure to be a sensational hit . . . although less with kids, I'll bet, than with their hardly completely adult elders—especially after the latter's latent tear-jerking susceptibilities are well ripened with the help of three or four martinis or milk punches. Basically *Amahl* is a string of pure cornballs, shiningly chromium-plated and fluorescently lighted, suitable for hanging with Schwartz's snazziest trimmings on Park Ave., carefully fireproofed, Xmas trees. In fact, it's got everything but the kitchen cynic . . .

Gusty, Fresh Winds

After such an apotheosis of café-society sentimentality, what a relief it is to air out one's house and ears with the gloriously gusty, fresh winds of Bach. His so-called "Christmas" oratorio may have been pieced together from handy cantatas, originally written for Sundays around and after the holidays, but it's miraculously suited for hearing whenever you need a musical pick-me-up of almost unparalleled potency. Whatever your feelings about Christmas music in general, they definitely don't apply here. This is Big Bach, first, last, and always—and it's not to be missed any time of the year.

As with any gigantic work, for which "ideal" performances are only dreams, this could be done better . . . But happily, it's done surprisingly well (certainly better than an earlier Renaissance LP set, which, moreover, was spread out to a fourth disc), for whatever the singers lack in outstanding voices and skill, they make up for with superb enthusiasm and feeling. The conductor, Grossmann, probably deserves principal credit, but whoever's responsible, this set is notably exciting and satisfying throughout. Here, surely, is one seasonal gift that truly lives up to the usually vain copy-writer's claim: it really keeps on giving.



SPECIAL OPERA RELEASE in RCA Victor's Red Seal list brings a full length version of *Il Trovatore* featuring the trio seen above, namely Zinka Milanov, Jussi Björling, and Leonard Warren.

Old-Fashioned Op'ry House

VERDI: *Il Trovatore*. Soloists, Shaw Chorus, & RCA Orch.—Cellini. RCA VICTOR LM6008, 2-12". Performance ★★ ★★. Recording ★★ ★★. PUCCINI: *La Bohème* Highlights & DONIZETTI: *Louis di Lammermoor* Highlights. Soloists, Chorus, & Orch.—Cellini & Trucchi. RCA VICTOR LM1709 & 1710, 12" each. Performance ★★ ★★. Recording ★★ ★★. OPERATIC DUETS. Björling & Merrill with Orch.—Cellini. RCA VICTOR LM7007, 10". Performance ★★ ★★. Recording ★★ ★★.

This week I poked my beard once too often outta my super-safe bomb-and-opera-proof storm cellar . . . And before I could pull my neck back in, I got it well singed by the belated RCA Victor salvo of old-fashioned fire and stink grenades. My ears are still buzzin' with miseries, of course, but otherwise I'm less hurt than annoyed . . . Anyway I can't be bothered striking up a new anvil chorus for *Il Trovatore*. It's not too bad even to my twisted ears . . . in fact, I expect those who go whole-hog for operatics will think it's pretty good. Björling, Warren, Milanov, et al., do a better than average job, as do the chorus and orchestra, while the recording is first rate. Renato Cellini, as conductor, keeps things moving all right, but demonstrates little otherwise in conductorial distinction. And the set as a whole takes easy first place among the mostly nondescript LP versions to date.

Bleeding Hunks

The *Bohème* and *Lucia* call for damning with something other than faint praise. Each has its moments (particularly some of those starring Albanese in the former), but also (as Hale said of Bruckner) its dreadful half-hours. Neither work is well suited for listening outside the tone-and-eye circus of the op'ry house itself, especially when chopped up into bleeding hunks, as here. These two discs are strictly for real gone victims of the music-drammer habit . . .

And so is the batch of tenor-baritone do-its by Björling and Merrill. Their voices and singing are considerably better, to be sure, but the accompanying is routine and the general effect of most of the pieces is strictly gas-light and horse-drawn hansom period-piece stuff. "Old" in music frequently is practically synonymous with "tops" . . . But perhaps operas like all these just ain't old or ripe enough . . . You probably can find worse ways to waste your time, but for myself I know of few that are quite as tedious or boring . . . —dar

Got Lied In Your System? Then Follow The Leaders

These discs have been hanging around for a month or more, yet even now I shrink from writing about them. For once, I'm tongue-tied for what to say and how to say it. Their appeal is so highly specialized and their qualities so mixed that I just don't know how to recommend them to the few who are likely to relish them, or how to warn others away—without at the same time doing injustice to two of the greatest male song-singers who ever lived.

The job is particularly tough with the Frenchman, for Panzera's voice in this apparently quite recent recording is no more than a pathetic echo of what it once was. I can't star-rate performances like these: on one hand they're awful, while on the other (especially as you begin to forget the vocal shakiness in the sheer magic of Panzera's interpretative genius), they're truly wonderful. The man was—and still is—a supreme artist. Even now, if you want to understand the finest tradition of French *chanson*-singing, you can learn more from him than from anyone else. His wife, Magdeleine, accompanies deftly and throws in an occasional piano solo by some of the composers represented, but Charles himself, however worn and feeble, is the dominant figure.

Bold Schlusnus

The late Heinrich Schlusnus never was quite as pure and sensitive an interpreter, but he was a magnificently bold and convincing one, with a masculine strength

PANZERA RECITALS (Fauré, Debussy, Ravel, etc.). Charles Panzera with piano. MERCURY MG10097/8, 2-12". Performance? Recording ★★ ★★. SCHLUSNUS SINGS (Schubert, Wolf, etc.). Heinrich Schlusnus with piano. DECCA DL9620/1, 2-12". Performance ★★ ★★. Recording ★★ ★★.

none too common among *Lieder* singers. Perhaps none of the present recordings shows his voice as it must have been at its peak, but most of them stem from the thirties before it had gone far past its prime. Rupp, especially, and Peschko, Raucheisen, and Braun supply always able, sometimes superb accompaniments . . . And here, again, no one interested in the finest tradition of German *Lieder* singing can afford to miss this rich variety of glorious examples.

At the very least, both these song series are historical documents of incalculable value. They certainly aren't for everybody, but they are sure to be very specially prized by a few genuine connoisseurs. And they should be required listening for every young singer sincerely anxious to learn the essential difference between amateurism in song interpretation and what two of the all-time top pros can do even in the late sunset of their memorable careers. —dar

CLASSICS IN CAPSULE

Current disc album releases, with ratings and once-over-lightly commentary by classic specialist, R. R. Darrell. LP's only are listed. The ratings (separate for musical performances and technical recording quality) are ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

RARE VINTAGES

DISC DATA	RATINGS	COMMENTS
C.P.E. BACH: Magnificat, soloists, Akademie Cho. & Vienna Orch.—Prohaska. BACH GUILD 516/7, 2-12".	★★★ Performance ★★★★ Recording	● When late 18th-century cognoscenti spoke reverently of "Bach," they didn't mean Job. Seb. (who was then remembered, if at all, as an old fuddy-duddy), but son Carl Philipp Emanuel. And wrong as they were about the old man, they had something when they ascribed giant stature to the youngster. Witness this electrifying Magnificat, one of C. P. E.'s first really big works to his LP's . . . Except for a pretty shaky soprano, Prohaska and his forces make the most of this blazingly dramatic music . . . and for good measure strike the Orchestral in D, as arr. by Steinberg, and long famous in Koussevitzky 78's.
BEETHOVEN: 'Cello Sonatas, Op. 5, Nos. 1 & 2. Janigro & Carlo Zecchi, piano. WESTMINSTER WL5170, 12".	★★★★★ Performance ★★★★★ Recording	● These early pieces are quite remarkable music . . . to my mind far superior to many of B's much more famous later chamber works. The new 'cello star, Janigro, plays full four-stars' worth in No. 1 in F—a stirring virile reading of an impetuously vital work. But the more poetic and broadly dramatic No. 2 in C minor is a less effective, three-star job, at least as measured by memories of the great Casals and Piatigorsky 78 editions.
BRAMHMS: Piano Quintet, Op. 34. Joerg Demus & Vienna Konzerthaus Quartet. WESTMINSTER WL5148, 12".	★★★★ Performance ★★★★ Recording	● "Grand and gloomy" is the description most often applied to both these quintets, but if they are characteristically big and broody Brahms, they also have far more real stature and poetry than most of his writing, especially in chamber forms. Demus and the Viennese four play well enough in Op. 34, but with surprisingly little conviction or communicative power. Which and the same four are far more outspoken and convincing in Op. 115, infusing more vitality into this music that it usually receives, while still losing none of its dusky atmospheric, rhapsodic magic unique in Brahms's whole repertory, and for that matter unmatched of its kind in all musical romanticism.
BRAMHMS: Clarinet Quintet, Op. 115. Leopold Wlach & Vienna Konzerthaus Quartet. WESTMINSTER WL5155, 12".	★★★★★ Performance ★★★★★ Recording	● Continuing its notable Handel concerto series, begun with the 12 in Opp. 4 & 6 (PL7130 & PL7300), Vox now shifts soloists from Walter Kraft to Heiderich for four miscellaneous later works, played on the same "modern baroque" instrument. Only No. 13, the celebrated "Cuckoo and the Nightingale," is well known, but the others also are magnificent examples of Handel at his imaginative, lyrical, and grandly improvisatory best. The playing itself, particularly by the soloist, is much too reserved, when not actually pedestrian, but with such invigorating music, that's not too serious a complaint.
HANDEL: Organ Concertos 15/16. Eva Heiderich & Fro Nucleus Orch.—Reinhardt. VOX PL7802, 12".	★★★★ Performance ★★★★ Recording	● These wonderful wind-ensemble masterpieces have been done before by Kell's group for Decca and a Vienna Philharmonic Ensemble for Westminster, and in the latter case at least they are more smoothly, precisely, and lyrically played. But this disc has somewhat more open recording and more rustic, rough, and "ready" tone-qualities that are very pleasantly piquant. In any case and in any version, the truly superb music itself must be known. Never has so much been done with paired clarinets, horns, bassoons, and oboes!
MOZART: Woodwind Serenades 11 & 12, K. 375 & K. 383. Vienna Symphony Ensemble. VOX PL7490, 12".	★★★★ Performance ★★★★ Recording	● Vocal caviar, for <i>Lieder</i> connoisseurs only . . . others will find these monotonously "moony" . . . But to Wolf devotees they will be richly expressive, for Fischer-Dieskau (previously heard mainly in Bach cantata recordings) provides almost unceasingly beautiful readings in a liquidly lyrical voice. <i>Nicht Lenzes Kane Ich Singen</i> is a phone-Gret, I think, while most of the other Hayze settings have been done before only in 78 rpm "Society" editions.
WOLF: 16 "Italian" Songs. Dietrich Fischer-Dieskau, bar. & Hertha Klint, piano. DECCA DL9653, 12".	★★★★ Performance ★★★★ Recording	● Miss Williams has one of the best young voices of our day as well as uncommon musicianship and sensitivity . . . She sings beautifully here, but unfortunately these fine songs (Hold On, City Called Heaven, Fear Me, etc.) are far too "arty" in both arrangements and performance, and very philogonistically accompanied . . . A far cry from the real McCoy in folk mode!
8 SPIRITUALS. Camilla Williams, soprano & Barclay Huls, piano. MGM K154, 10".	★★★★ Performance ★★★★ Recording	

STANDARD WARHORSES

BEETHOVEN: Emperor Concerto. Sadura-Skeda & Vienna State Opera Orch.—Schubert. WESTMINSTER WL5114, 12".	★★★★ Performance ★★★★ Recording	● While the "Emperor's" no piano, still can break fast from the gate, and Salska strong at the wire—don't it one warhorse about due to be retired to stud? Young B-D's ride (the ninth on LP) is as loud, precise, and vigorous as any, but it has no distinctively personal style or appeal.
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Instruments On LP

Trumpets No End—From The 18th & 20th Century

By ROB DARRELL

Oddly enough, the four currently available LP trumpet concertos are split evenly between 18th and 20th century composers. Of course the old works actually were written for the then popular, but short-lived "keyed" trumpet (i.e., with keys controlling tube-wall openings, much as in woodwind instruments), which was a transitional form of the instrument between the old, "natural," "Bach" high trumpet or *clarino* of the early Baroque era and the modern "valve" trumpet developed by Blumel in 1815.

Presumably, however, Marcel Frei uses a valve trumpet in Leopold (Daddy) Mozart's *Concerto in C*, with the Winterthur Symphony under Dahinden, on Concert Hall CHS1077 . . . Maybe Helmut Wobisch does too (although he is con-

sidered the outstanding Viennese authority on both older varieties of the instrument) in Haydn's joyous *Concerto in E flat*, with the Vienna Opera Orchestra under Heiler, on Haydn Society HSLP-1038.

Trumpet Soloists

The latter work (in abbreviated form on a Columbia 78) was one of the first really notable solo trumpet recordings and is credited with a significant role in the formation of the Haydn Society and the whole current revival of interest in Haydn's less familiar works.

Unfortunately, the brilliant British trumpeter, George Eskdale, who also rose to international fame with this disc, never has been given a chance to do it on LP.

However, he has just made his belated first LP appearance in one of the two modern works referred to above: Knudige Riisager's *Concertino for Trumpet and Strings*, Op. 29, with the Danish State Radio Symphony under Jensen, in the "Music of Modern Denmark" on Mercury MG15041 (not yet received for review in these pages).

The second contemporary work is the *Music for Trumpet and String Orchestra* by an Austrian little known in this country: Armin Kaufman. It stars Wobisch in

the solo part, with the Vienna Chamber Orchestra under Lit-schauer, on the Society of Performing Artists SPA12 . . . And if we want to stretch the definition of "concerto" a bit farther, we possibly could add another modern work: Aaron Copland's incidental music for Irwin Shaw's play, *The Quiet City*, which features trumpet and English horn with strings, by the Janassen Symphony (soloists unnamed) on Artist LP100.

Orchestral Works

Other chamber and full orchestral works in which a solo trumpet is starred (although not always alone) include: Sam Barber's *Capricorn Concerto* for trumpet (Harry Freistadt), flute, and oboe, by the Saitenberg Little Symphony, on Concert Hall CHS1078 . . . Paul Bowles' *Concerto for Two Pianos, Winds, and Percussion*, by Gold and Fisdale with an ensemble under Saitenberg (Freistadt again as trumpeter), on Columbia ML-2128 . . . Haydn's *Marches Nos. 3 and 4*, by the London Baroque Ensemble under Haas, on Westminster WL5080 . . . Poulenc's *Bal*

Masqué, for voice and chamber orchestra (Harry Glantz, trumpet) under Fendler, on Esoteric ES-2000 . . .

Also, of course, the bravura *Trumpet Voluntary* arranged by Sir Henry Wood and long attributed to Purcell instead of its rightful composer, Jeremiah Clarke—which was *Beat*-reviewed Dec. 3 in its first LP performance by an anonymous trumpeter of the Amsterdam Concertgebouw Orchestra under Van Beinum, on London LS-620 . . .

In addition, there are many smaller, light, or popular pieces (like Raymond Scott's *Toy Trumpet*), which well may be quite interesting from the point of view of performance techniques, but which are difficult to trace in LP editions, although there are many 45s and 78s. One notable example (and LP exception) is Leroy Anderson's *Trumpeter's Lullaby*, which provides an illuminating comparison of the distinctively different styles of Roger Voisin (in Fiedler's Boston Pops version on RCA Victor LMI106) and Harry Freistadt (in Anderson's own version on Decca DL7509).

Instruments On LP

Following is a listing of all previous features in this series.

1. Flute family (including recorder), *Down Beat*, July 30.
2. Clarinet family, *Down Beat*, Aug. 13.
3. Double Reeds (oboe, English horn, bassoon), *Down Beat*, Aug. 24.
4. Woodwind ensembles (woodwinds only), *Down Beat*, Sept. 24.
5. Woodwind ensembles (including other instruments), *Down Beat*, October 8.
6. French Horn (solo and in ensemble), *Down Beat*, November 19.

As usual in this series, I won't bother to list specific recordings of the many symphonic works in which the instrument under discussion has important solo passages, although it isn't singled out for solo credit in the title. But passing mention certainly should be made of such trumpeters' delights as Bach's *Second Brandenburg Concerto*, Boyce's Eight "Symphonies," and the aria, "The Trumpet Shall Sound" from Handel's *Messiah*—all of which feature "high" or *clarino* trumpet parts . . . Also, Beethoven's *Leonore Overture No. 3* (with its offstage trumpet solo) . . . Debussy's *Fêtes* (with its most magical of all symphonic uses of muted trumpets) . . . Scriabin's *Poème d'Extase* and *Prometheus* (with its sensational and sensationally difficult solos) . . . among, of course, many others.

Miscellany

Some of the ensemble works previously listed in Installments Nos. 5 and 6 of this series (especially among the Mozart *Divertimenti*, *Serenades*, etc.) include parts for one or more trumpets, but usually not in very prominent rôles. But one disc I don't think I have noted before is a natural here, for Vox PL6710, by the Salzburg Baroque Brass Players under Von Zallinger, contains the Mozart *Divertimenti*, K. 187 and K. 188, written for two flutes, four kettle-drums—and five or six trumpets!

Finally, in the realm of strictly chamber music, we have George Antheil's and Hindemith's *Trumpet Sonatas*, both starring Drucker, with the composer and S. Compinsky as respective pianists, on SPA 2 . . . Hindemith's *Sonata* again, by Alex Wilson with Theodore Lettvin, piano, on Elaine EMS4 . . . the *Saint-Saëns Septet*, starring Harry Glantz with string quartet, double bass, and piano on Stradivari STR605 (*Beat*-reviewed May 7) . . .

I haven't forgotten the Poulenc *Trio-Sonata*, Stravinsky *L'Histoire d'un Soldat* and *Octet*, Varèse's *Octandre* and *Intégrales*, etc. . . but since these also include other brass instruments, I'll keep them on ice for the next installment of this series, to be devoted to the noblest horn of them all, the trombone, and to works written for various types of brass ensembles.

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Caught In The Act



Billy Daniels listens happily as Eddie South, the Dark Angel, plays for him at the Copacabana Lounge.

Eddie South Trio, Copacabana Lounge, NYC

The advent of Eddie South at the Copacabana bar is a double delight. It marks the return of live music to the night club's lounge adjunct, where disc jockeys had dispossessed the AF of M for years. And it marks the first major appearance here, since the doctors gave him up for dead, of a warm and wonderful guy who also happens to be the greatest musician ever to have played jazz violin.

His fiddle virtually untouched during his two-year battle with TB, Eddie sprang back miraculously last year. Today, at 48, his facility is, if possible, greater than

ever. Aided by Jimmy Todd's piano and Bill Pemberton's bass, he regales the bachelors with everything from light classics through *How High The Moon* to such charming originals as Johnnie Pate's *Assurance*.

Versatility is no virtue in itself. Unless each facet of the talent it involves is marked with the touch of genius, it is merely a handy commercial gimmick. Eddie South's case is one of true versatility, true musicianship, true genius. He deserves a million-dollar publicity campaign to attract all the millions who would, could and should enjoy his work. Meanwhile, we hope our two cents' worth will help.

—Len

Movie Music

To Bali With Bing, Bob & Co.

The Road to Bali (Bing Crosby, Bob Hope, Dorothy Lamour).

Paramount's famous "Road" team is united again, this time in technicolor, and in an opus that follows the pattern of its predecessors in the comedy situations (Hope and Crosby as a vaudeville duo competing for Lamour, while trying to escape from a murderous South Sea island headhunter) with plenty of the same tongue-in-cheek type of humor, but it falls short, particularly like so many of Hollywood's more recent filmicals, on the side where it should have been long—music.

Time was when every Crosby film was heralded in advance by the presence of at least one major hit song. There's nothing of hit calibre in the five Burke & Van Heusen songs introduced in *Road to Bali*, though all show the workmanlike stamp of these two writers who used to be able to click so consistently. *Bali* songs most likely to be remembered: *To Know You*, a ballad; and *Chicago Style*, a jazz (old-style) flavored novelty in which Hope and Crosby perform as trombonists to soundtrack supplied by a Paramount staffer.

Underscore is interesting in spots, particularly percussion effects, for some of which Chico Hamilton was engaged to augment Paramount's regular contingent of stick wielders.

Boston Skin Party

Boston—An open meeting of the International Association of modern drummers was held here Sunday afternoon, Nov. 16.

A program of lecture-demonstrations was headed by jazz expert Max Roach and included New York teacher Charlie Perry; Phil Grant.

no. 1 mute with the
no. 1 bands . . .



Blend excellently in the section. We consider them Number One Mutes.

—RALPH FLANAGAN

HARMON Pro-Fibe
LOOK FOR THE ZEBRA STRIPES

Counterpoint

Hail The Unsung!

By NAT HENTOFF

That time of year thou mayst in me behold when I investigate the toy sections of the city's department stores, stock up on Pogo books, and muse for hours on the results of the *Down Beat* poll.

This year, however, I've decided to conduct an auxiliary one-ballot poll of my own. It is concerned with that mute corps of priceless men—the underrated. In this sense, I use the term to connote men and women of outstanding merit who never have received a tithe of the recognition they deserve. I haven't listed one for each instrument because in some instrumental categories, there hasn't been a really striking instance of neglect.

First of all, I would suspect the most underrated jazzman in our era has been Benny Carter. Musicians of all styles know his worth but a surprising percentage of even the jazz-oriented public are unaware of his remarkable abilities. I'm told a new Norman Granz record session with Bird, Hodges and Carter may begin to correct this imbalance.

Alto Par Excellence

Benny is proficient on several instruments, is a skilled writer and has headed some excitingly integrated though short-lived bands. But it is as an altoist of often superb imaginative explorations and flawless technique that Benny Carter most calls for wider appreciation.

Then there is a trombonist named Vic Dickinson. In recent years, after stays in the Basie and Benny Carter bands and heading his own on the coast, Vic has mainly been heard in small Dixieland-swing units. He can play with almost any kind of group. His recordings with Pres and Howard McGhee are as fine as those he made with Edmond Hall and Sidney Bechet. This versatility comes from Vic's thoroughly catholic approach to music. He neither thinks nor plays

according to preconceived definitions. If it swings, he's part of it.

Humor, Too

And there's no one in jazz with Vic's particular sense of humor. It's a dry, James Thurber sort of gift. It catches you by the surprise of its suddenness, its lightness and the deceptively naive expression of its perpetrator—which makes you wonder, "Did I really hear that in his last chorus?"

There's a trumpet player on my list. He doesn't work regularly and he generally plays under the guise of a Dixieland band because that's one of the best ways of getting booked these days. But like Vic, he's interested in whether the music swings, and not in the label. He used to blow with Fletcher Henderson and Lil Armstrong. He's made some perpetually fresh recordings with Joe Marsala, with Art Tatum backing Joe Turner, and on various pick-up dates.

Armstrong Heritage

Joe Thomas, as he proudly asserts, is in the direct Louis tradition and there are few trumpeters today who can produce that big open tone and play with Joe's functional economy of notes. Of course, his style is his own—it's subtle within its simplicity and is marked by the fact that it never lapses from good taste.

I also have musical eyes for a

vocalist. She was instrumental in setting the sound so many of the young chicks working with bands today now affect. Stan Kenton never found anyone who could really replace her. She has a rhythmic sense only Ella and Billie can surpass and even on a tear-soaked ballad, she can create a latent excitement that bodes ill for listeners with hypertension. She's Anita O'Day.

And still on voice, what about Joe Turner? These days he gets attention in the rhythm and blues field only, and the "serious" listeners pay him no mind. Yet the series he made with Art Tatum, Ed Hall and Joe Thomas on Decca and his *Piney Brown Blues* will last a long, long time.

Ben Bypassed

Another man who has been underrated ever since the fashions in tenor sax styles changed is Ben Webster. When the Hawkins' influence was paramount, Ben was accented. But since the Pres school justifiedly came into power, Ben has been largely overlooked and yet, aside from Hawk's historical importance, it was Ben who was the greatest musical development of that school. And as some of his recent Mercury records demonstrate, he still blows with that amazing blend of surcharged power and acute sensitivity.

Many More

There are others on the list: people like Hank and Jimmy Jones; Basie's former baritone anchor, Jack Washington; and a girl who once recorded with John Kirby, Shirley Moore. And I'm sure each of you has his own long-considered list, any and all of which I'd like to see if you feel like sending them in.

As for the new feature in the *Down Beat* poll—the most important musical figure of all time—the most underrated in that division, of course, was that first prehistoric cat who heard a voice, looked around to find out where it was coming from, and discovered it was his.



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Hippest Entertainer In Square Circles — That's Frances Faye

By LEONARD FEATHER

After studying the physical characteristics of typical recording stars of the last couple of years—the Toni Ardens, Eileen Bartons, and Mindy Carsons—you wouldn't be likely to pick, as Capitol's best bet for a new recording star and a fresh sound for hit discs, a matronly looking woman with a Brooklyn birth certificate, arthritis, a tough vocabulary, a quarter of a century in show business and hardly any records at all, none of them hits. Yet these are Frances Faye's qualifications.

As far as Miss Faye remembers, she made one record for Decca around 1936, and an album a couple of years ago for some company whose name she is not even sure of. This was the extent of her recording career.

Recorded it without rehearsal, without any arrangement. I had never done *Night And Day* before in my life. The idea just came to me a couple of days before the session. And the other side, *Tweet Tweet Tweetheart*, was made the same way. They brought me a demonstration record two days before the session and I recorded it reading the words off the sheet music.

Second Time Out

Frances Faye made another session since this time I didn't go into the Teddy Napier room; Dave Cavanaugh Floyd Beam made arrangements and I George Walling played piano on this session. They got me a marvelous piano player who sounds like Teddy

who, for so long has been the hippest entertainer in the square circles, states that she likes music that "bands dig" and "play with me." Under the left New York record, which she says she wrote "just for laughs"—but this record routine is something for which she waited a long time, and on which she is anxious to capitalize. She credits Phil Kahl, of the Walt Disney organization, for drawing her to Capitol's attention.

Likes Beautiful Things

Her musical tastes range from Sinatra, Lena Horne, and Tony Martin to Nat Cole; David Rose and Morton Gould. "I like things that are beautiful; songs by Gershwin, and the kind of things that Harold Arlen writes. It has to be kind of sad for me. I am a sad person."

Sad inside, perhaps, we reflected; but at the moment Frances Faye would seem to have plenty to be happy about.

Doug Duke Back

Irvington, N.J.—Doug Duke, Hammond organist best known as the inventor of the "Dukatron" organ-piano (he toured it with Lionel Hampton's band) opened at Frank Dailey's Ivanhoe here Dec. 2.

Early in January Dailey expects to move Duke to the Meadowbrook. Meanwhile, the organist-inventor will probably cut his first sides for Mercury.

Swingin' The Golden Gate

Put \$ In Jazz Concerts? It Seldom Makes Cents

By RALPH J. GLEASON

San Francisco—One of the things that 1952 proved in the music business in the Bay Area is that our citizens can take their jazz or leave it alone—both in a big way.

To look back over the year's offerings is an interesting task and brings out a couple of points worth thinking about. During 1952, Northern California saw more jazz concert activity than ever before. It was of all kinds. Most of it was pretty well publicized and advertised and with two exceptions, none made any money. Starting right off with the Duke Ellington concerts at the beginning of the year, through the Gene Krupa-Dave Brubeck presentation and the Kid Ory-Turk Murphy concert, the Bay Area jazz audience stayed home. They came out this fall for the Eckstine-Shearing-Basie show, stayed home again for the Woody Herman-Dinah Washington show and then came out, literally, in droves for Jazz at the Philharmonic.

One-Shot Turkeys

I don't think it is necessarily the fact that there have been a lot of concerts; rather, the concerts haven't been what the public wanted. Or at best they were weak shows. But more important, I think they highlighted an aspect of the promotion business generally overlooked these days. That is that the one-shot promoter is pretty much a thing of the past. Some of the turkeys could have been turned into successes if it had been possible to spend \$2000 or \$2500 in radio and other promotion. But it isn't logical for a one-shot promoter to take on a guarantee of \$1500 to \$2500 or more for a show, spend about \$1000 for operating nut and then put out another \$2000 for advertising when he is working with houses with a 3500 capacity.

If he goes into the auditorium, as JATP does, the nut rises. For his \$4000 to \$5000 outlay, the promoter can't gross more than \$7000 in the smaller halls and up to JATP's unbelievably successful \$22,000 in the auditoriums. It can't be done unless you have the capital and the organization to take that gamble. Few have it. Few will have it, but there'll always be some to try.

Meanwhile, dances have con-

tinued to make money, by and large, and at the very least not to lose any. There were a couple of exceptions, due to a policy of secrecy, but in general the bands had a good, if undistinguished, year.

The hotels blew hot and cold. Dorothy Dandridge, Beatrice Kay, Sammy Davis all did very well. But top notch talent, such as Patti Page, Les Paul & Mary Ford and Lionel Hampton, were box office disappointments in theater stands. It will be interesting to see how well Johnnie Ray does. Martin and Lewis, however, were sensational.

In the clubs, Louis Armstrong seems to be sure he can load the joint whenever he plays here; George Shearing did capacity business; Flip Phillips did excellently on a four week solo gig; the James Moody band surprised everybody; Stan Getz and the Red Norvo Trio were both strong.

What does it all—prove? Well you can't sell a turkey with ballyhoo. A name doesn't always do it. A good act can build and so on. What everybody knows. But one thing it really proves, is that the jazz concert business, except in certain specific areas with strong jockeys, is going to settle down eventually into a yearly swing of one, two or three top units. And that's all. Nobody else can hold still for the risk.

June, Auld, Champ, Jeffries To Korea

Hollywood—Georgie Auld, Herb Jeffries, Champ Butler, June Christy, Dottie O'Brien and the Top-Notchers, a vocal-instrumental trio, comprise the troupe organized here by KFWB platter pilot Larry Finley for a 23-day tour of the Korea combat areas and other Pacific bases.

The unit, which Finley will accompany as emcee, leaves here Jan. 15 under sponsorship of the Hollywood Coordinating Committee.

Members of the Top-Notchers, who will be joined by Auld to supply music backing for the vocal stars, are Al Peppi, accordion; Frank Peppi, bass; Ed Nigro, guitar.

Harry Carney

Gerry Mulligan	779
Charlie Ventura	496
Bob Gioga	352
Leo Anthony	180
Lars Gullin	129
Leo Parker	120
Ernie Caceres	86
Danny Bank	72
Butch Stone	68
Cecil Payne	40
Joe Rushton	35
Sonny Stitt	32
Jay McNeely	24
Sam Staff	19
Jack Mintz	13
Charlie Spero	13
Herbie Fields	12
Chuck Gentry	12
Bill Graham	10

(None Under 10 Listed)

CLARINET

Buddy DeFranco	1,477
Benny Goodman	998
Woody Herman	351



Oscar Peterson

Geoff Clarkston
Billy Taylor
Al Haig
Nat Pierce
Joe Sullivan
Frank Fitchen
Earl Hines
Mel Powell
Stomp Gordon



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Here Are '52 Poll Tabulations

(Jumped from Page 1)

Harry Carney, after yielding to Serge Chaboff on baritone for the last few years, regained top place in that division, and Gene Krupa, who hasn't led on drums since 1943, inched in ahead of Shelly Manne and Louie Bellson.

The vibes classification, newly established this year, was headed by the formidable Terry Gibbs, who outdistanced Lionel Hampton and Red Norvo early in the tabulating. Art Van Damme grabbed the miscellaneous instrument spot, Les Paul repeated on guitar.

New Man

A new male singer with bands was also added, as Tommy Mercer, Ray Anthony's vocalist, won out rather easily. Lucy Ann Polk headed the girls' division.

For winners in the Records of the Year section, see page 11.

The complete results:

INSTRUMENTAL COMBO

George Shearing	1,031
Dave Brubeck	540
Gene Krupa	327
Louis Armstrong	256
Benny Goodman	210
Red Norvo	182
Stan Getz	141
Nat Cole	139
Gerry Mulligan	139
Johnny Hodges	82
Lennie Tristano	80
Oscar Peterson	77
Art Van Damme	52
Terry Gibbs	50



George Shearing

Lighthouse All-Stars	57
Muggsy Spanier	56
Sherry Rogers	53
Del Lucas	52
JATP	50
Erroll Garner	47
Johnny Smith	46
Charlie Parker	43
Buddy DeFranco	42
Joe Buskin	40
Three Suns	40
Louis Jordan	39
Barbara Carroll	27
Wild Bill Davison	27
Danny Gillespie	22
Stump Gordon	22
Bill Stanton	21
Cal Tjader	17
Four Freshmen	17
Marion McPartland	19
Miles Davis	16
Red Nichols	11
Georgie Auld	10
Teddy Charles	10
Mervyn Davis	10
Flip Phillips	10
Billy Taylor	10
George Wallington	10

(None Under 10 Listed)



The Mills Brothers

VOCAL GROUP

Mills Brothers	755
Four Aces	563
Modernaires	532
Billy Williams	300
Four Freshmen	254
Amos Brothers	210
Bavaria	147

Stan, Woody, Les Win Band Honors



Stan Kenton



Woody Herman



Les Brown

BEST BAND

Stan Kenton	1,088
Woody Herman	705
Les Brown	471
Duke Ellington	389
Billy May	331
Sauter-Finegan	285

Dave Lambert	96
Jud Conlon	91
Slyarls	76
Walter Schuman	75
Pied Pipers	73
Dominoes	69
DeMarco Sisters	66
Ink Spots	65
Four Lads	60
Del Lucas	59
Page Cavanaugh	42
Chardales	42
Claviers	42
Oracles	37
Manitars	32
Fontane Sisters	29
Ball Sisters	25
Delta Rhythm Boys	24
Andrews Sisters	22
Weavers	22
Starlighters	15
Carvers	15
Hilltoppers	15
Red Caps	15
Maytimers	11
Molekards	10
Deep River Boys	10

(None Under 10 Listed)

MALE SINGER—NOT BAND

Billy Eckstine	1,172
Nat Cole	649
Frank Sinatra	330
Perry Como	301
Big Crosby	246
Eddie Fisher	217
Frankie Laine	207



Billy Eckstine

Louis Armstrong	105
Johnny Ray	101
Tony Bennett	100
Herb Jellies	90
Mel Torme	85
Don Cornell	52
Billy Daniels	52
David Allen	49
Alan Dean	49
Vic Damone	44
Dick Haymes	44
Bob Eberly	37
Arthur Fysock	37
Al Hibbler	31
Tony Martin	30
Al Martino	24
Guy Mitchell	24
Julius LaRosa	23
Dwan Martin	18
Bill Shepard	14
Buddy Greco	14
Joe Mooney	13
Mario Lanza	12
Harry Belafonte	11
Art Lund	11
Jackie Paris	10

(None Under 10 Listed)

GIRL SINGER—NOT BAND

Sarah Vaughan	1,005
Ella Fitzgerald	816
Rosemary Clooney	501
Patti Page	385
Kay Starr	280

Count Basie	162
Ray Anthony	152
Ralph Flanagan	70
Lionel Hampton	70
Ralph Marterie	69
Harry James	61
Buddy Morrow	54
Guy Lombardo	29



Sarah Vaughan

Jo Stafford	160
Billie Holiday	144
Jeri Southern	139
Mary Ann McCall	77
Dinah Shore	63
Anita O'Day	52
Lee Wiley	52
Dinah Washington	40
Paul James	38
Mary Maye	38
Toni Arden	37
Pearl Bailey	29
Delores Hawkins	25
Vickie Lee	25
Fran Warren	20
Lurleen Hunter	19
Helen O'Connell	18
Margaret Whiting	18
Georgia Gibbs	13
Yusef Lateef	12
Mindy Carson	11
Ella Mae Morse	10
Lena Horne	10

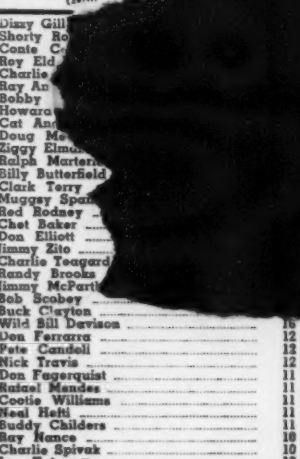
(None Under 10 Listed)

Maynard Ferguson	676
Miles Davis	567
Louis Armstrong	502
Harry James	446



Maynard Ferguson

Neal Hatti	152
Tommy Dorsey	70
Elliot Lawrence	70
Tex Beneke	69
Frankie Carle	61
Vaughn Monroe	54
Eddy Howard	29



Bill Harris



Bill Harris

TROMBONE

Bill Harris	1,193
Kai Winding	567
Tommy Dorsey	444
Jack Teagarden	406
Milt Bernhart	268
J. J. Johnson	203
Frank Rosoline	193
Ray Sims	139
Benny Green	135
Bill Russo	115
Buddy Morrow	113
Lawrence Brown	89
Herbie Green	80
Vic Dickenson	57
Earl Swope	49
Ralph Hutchinson	48
George Brunis	46
Joan Tiel	34
Tommy Tirk	34
Bob Burgess	30
Lou McGarity	27
Curly Gault	27
Carl Fontana	18
Ray Diehl	18
Milt Mole	18
Quentin Jackson	14
Cutty Cutshall	14
Tyree Glenn	14
Herbie Harper	11

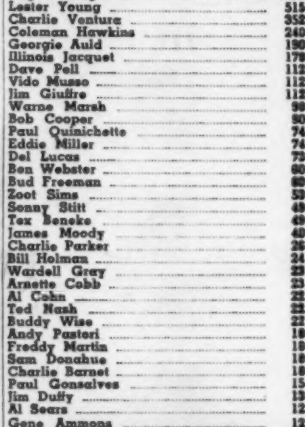
Trummy Young	11
Leon Cox	11
Eddie Bert	10
Britt Woodman	10

(None Under 10 Listed)

ALTO SAX

Charlie Parker	1,001
Art Pepper	867
Lee Konitz	654
Johnny Hodges	654
Willie Smith	332
Paul Desmond	147
Jimmy Dorsey	140
Benny Carter	102
Earl Bostic	93
Woody Herman	51
Pete Brown	45
Lou Donaldson	42
Herbie Fields	31
Boysie Brown	28
Charlie Kennedy	27
Boots Mussulli	27
Tab Smith	27
Charlie Mariano	22
Sammy Barnett	21
Bill	16

Stan Getz	1,164
Flip Phillips	738
Lester Young	515
Charlie Ventura	352
Coleman Hawkins	240
Georgie Auld	190
Illinois Jacquet	179
Dave Pell	112
Vido Musso	112
Jim Giuffre	112
Warne Marsh	99
Bob Cooper	90
Paul Quinichette	74
Eddie Miller	74
Del Lucas	73
Ben Webster	60
Bud Freeman	60
Zoot Sims	59
Sonny Stitt	49
Tex Beneke	49
James Moody	40
Charlie Parker	36
Bill Holman	24
Wardell Gray	23
Arnette Cobb	23
Al Cohn	22
Ted Nash	22
Buddy Wise	22
Andy Pastori	19
Freddie Martin	18
Sam Donahue	18
Charlie Bernet	18
Paul Gonsalves	15
Jim Duffy	13
Al Sears	12
Gene Ammons	12



Stan Getz



Sonny Rollins	11
Don Byas	11
Phil Urso	11
Herbie Fields	10
Brew Moore	10

(None Under 10 Listed)

BARITONE

Harry Carney 917
Serge Chasoff 801



Harry Carney

Gerry Mulligan 779
Charlie Ventura 496
Bob Gieger 382
Leo Anthony 180
Lars Gullin 129
Leo Parker 120
Ernie Caceres 86
Denny Dank 72
Butch Stone 68
Cecil Payne 40
Joe Rushton 35
Sonny Stitt 32
Jay McNeely 24
Sam Staff 19
Jack Nitz 13
Charlie Spero 13
Herbie Fields 12
Chuck Gentry 10
Bill Graham 10
(None Under 10 Listed)

CLARINET

Buddy DeFranco 1,477
Benny Goodman 986
Woody Herman 351



Buddy DeFranco

Artie Shaw 202
Jimmy Hamilton 188
Barney Bigard 65
John LaPorta 56
Fee Wee Russell 56
(None Under 10 Listed)

Edmond Hall 58
Abe Most 34
Darnell Howard 25
Buster Bailey 25
Matty Matlock 22
Tony Scott 21
Sol Yegor 21
Hal McKusick 18
Pearl Hucks 15
Johnny Mince 15
Herbie Fields 14
Aaron Sachs 12
George Lewis 12
Bob Wilber 11
Jimmy Dorsey 11
Jerry Wald 11
Tony Parenti 10
Pete Wickman 10
(None Under 10 Listed)

PIANO

Oscar Peterson 794
George Shearing 644
Bud Powell 387
Erroll Garner 310
Dave Brubeck 276
Dennis Tristano 220
Stan Kessel 163
Teddy Wilson 141
Art Tatum 129
Nat Cole 122
Joe Bushkin 106
Duke Ellington 106
Hamp Hawes 82
Count Basie 59
Frankie Carle 57
Joe Sherry 50
Teddy Napoleon 45
Floyd Beem 48
George Wallington 41



Oscar Peterson

Geoff Clarkson 41
Billy Taylor 36
Al Haig 30
Nat Pierce 29
Joe Sullivan 29
Frank Patchen 29
Earl Hines 27
Mel Powell 27
Stomp Gordon 26
Barbara Carroll 26
Hank Jones 25
Marian McPartland 25
Paul Smith 25
Ralph Sutton 22
Liberace 19
Marty Napoleon 19
Ralph Flanagan 19
Ralph Burns 19
Buddy Greco 17
Mary Lou Williams 17
Joe (Fingers) Carr 17
Theodosious Monk 14
John Lewis 14
Jimmy Rowles 14
Tadd Mottola 14
Jack Fina 14
Horace Silver 12
Carmen Cavallaro 12
Andre Previn 11
Stan Freeman 11
(None Under 10 Listed)

BASS

Eddie Safrancki 806
Ray Brown 765
Chubby Jackson 666



Eddie Safrancki

Slam Stewart 284
Don Bagley 282
Oscar Pettiford 206
Howard Rumsey 185
Wendell Marshall 107
Bob Haggart 88
Red Mitchell 82
Clyde Lombardi 77
Arvell Shaw 68
Curly Russell 62
Red Callender 39
Pops Foster 34
Joe Mondragon 33
Tommy Potter 30
Bill Cronk 28
Bob Casey 28
Harry Babson 28
Arnold Fishkin 28
Truck Farham 20
Johnny Chance 20
Sid Weiss 20
Walter Page 20
Mert Oliver 20
Al McKibben 16
Percy Heath 15
Peter Inda 15
Marty Corb 12
Chink Martin 12
Max Wayne 12
Bonnie Watson 10
Bob Carter 10
Red Wooten 10
(None Under 10 Listed)

GUITAR

Les Paul 786
Barney Kessel 697
Billy Bauer 613
Chuck Wayne 399
Tal Farlow 200
Sal Salvadori 152
Jimmy Raney 132
Johnny Smith 118
Tony Rizzi 99
Dave Barbour 82
Laurindo Almeida 80
Oscar Moore 74
Eddie Condon 64
Irving Ashby 50
Bill Jennings 52
Slim Gaillard 36
Reno Palmieri 36
Freddie Green 34
Tony Mottola 32
Bill Folk 29
Django Reinhardt 24
Ralph Blase 19
Alvin Ray 17
John Collins 16
George Barnes 15



Les Paul

Al Casey 15
Mundell Lowe 14
Don Roberts 14
George Van Eps 14
Tiny Grimes 14
Dick Garcia 12
Bobby Sherwood 12
Nappy Lamare 11
Carl Kress 11
Bill D'Arango 10
Mary Osborne 10
(None Under 10 Listed)



Gene Krupa

DRUMS

Gene Krupa 789
Shelly Manne 780
Louie Bellson 725
Buddy Rich 606
Max Roach 289
Sonny Igoe 250
Jo Jones 123
Stan Levy 107
Don Lamond 106
Cory Cole 65
Art Blakey 55
Jack Sperring 48
Denzil Best 43
George Wettling 42
Sid Bulkin 42
Roy Harle 38
Sonny Greer 36
Roy Haynes 27
Tiny Kahn 27
Berret Deems 27

Ray Bauduc 22
Art Mardigan 21
Ray-Ray Humphrey 21
Bill Clark 20
Chico Hamilton 18
Ray McKinley 18
Frank Devito 14
Nick Fatool 14
Baby Dodds 12
Eddie Phyllis 10
Al Stoller 10
Shadow Wilson 10
Charlie Smith 10
Ed Shaughnessy 10
(None Under 10 Listed)

VIBES

Terry Gibbs 1,352
Lionel Hampton 1,011
Red Norvo 559
Milt Jackson 287
Don Elliott 94
Cal Tjader 62
Marjorie Hyams 54
Joe Roland 54
Teddy Charles 48
Larry Bunker 31



Terry Gibbs

Tyree Glenn 19
Harry Daman 19
Milt Buckner 19
(None Under 10 Listed)



Art Van Damme

MISCELLANEOUS INSTRUMENT
Art Van Damme (accordian) 254
Jack Costanzo (bongos) 200
Don Elliott (mellophone) 185
(Modulate to Page 19)

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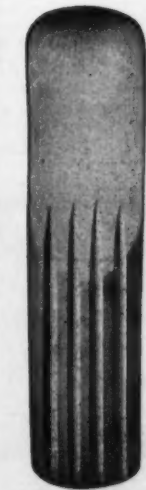
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RECORD REVIEWS

Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section are reviewed and rated in terms of their musical merit.

Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

Ratings

★★★★ Excellent, ★★★ Very Good, ★★ Good, ★★ Fair, ★ Poor.

POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

Ray Anthony

★★★★ *People In Love*
★★★★ *Idaho*

Anthony's crack crew cuts some swinging capers on *Idaho*, spotting a gutty tenor from start to finish. Ray's manager, Fred Benson, calls this side "the band business" and in several senses he's right. It's a throwback to the type of danceable swing band recording that was almost an everyday occurrence just a few years ago. Maxwell Davis is on the tenor.

But the real commercial potency of the disc lies in *People In Love*, which in another sense also is "the band business." It's an excellent ballad, performed with the Anthony Choir, the Anthony trumpet (in comfortable Louis-type low register) and top grade singing by Tommy Mercer. This is just as much "band business" as was TD's *I'll Never Smile Again*. Could easily be Ray's biggest hit. (Capitol 2293.)

Pearl Bailey

★★★★ *Toot Toot Tootsie Goodbye*
★★★ *My Ideal*

Tootsie has been one of Pearl's show stoppers for years and, put down on wax for the first time, should prove just as strong a record item. It's a priceless performance, blended perfectly with a bright Don Redman backing which spots a brief but effective trumpet solo. *Ideal*, the standard ballad, is just a shade less effective. (Coral 60877.)

Harry Belafonte

★★★★ *Shenandoah*
★★★ *Scarlet Ribbons*

Belafonte has certainly developed into a mature and extremely effective singer since he decided to forego the pop market and turned to folk music. He achieves a wonderful mood on *Shenandoah*, which was a small hit in a pop reincarnation done by Hugo Winterhalter a year or so ago under the title *Across The Wide Missouri*.

Ribbons, a comparatively recent song (only four years old), is a charming piece and it is good to see that it already is being snapped up by the pure folk interpreters. Belafonte does full justice to the song, though it really was intended for a girl to sing. Harry is backed only by Mildard Thomas' guitar and a small chorus, and the overall results are most impressive. (Victor 20-5051.)

Jimmy Boyd

★★★★ *I Saw Mommy Kissing Santa Claus*
★★★★ *The Lord's Prayer*

Santa Claus is the most effective Xmas novelty in a couple of years, should be the season's top new entry, and this Jimmy Boyd version (the original one) should lead the heap. Boyd is a 10-year-old hill-billy with exceptional control of his tonals. With Norman Luboff furnishing a tasty backdrop, little Jimmy sells the song for all it's worth. Reverse features Amos and Andy explaining the *Lord's Prayer* for the benefit of the kids who bought the record for Jimmy Boyd on the topside. It's done in a lot better taste than are most things of this type. (Columbia 38971.)

Georgia Carr

★★★ *I Let A Song Go Out Of My Heart*
★★ *I Dream Of You*

The promising Miss Carr continues to impress. She does well by a pair of good standard songs, with excellent support from Nelson Riddle. There's a good trombone on each side, to round out a tasty vocal disc. (Capitol 2277.)

Rosemary Clooney

★★★★ *If I Had A Penny*
★★★★ *You're After My Own Heart*

Penny is a simple ballad expounding the age old theory that all the money in the world can't buy a true love. Rosie renders it straightforwardly for maximum effect and it should be a strong commercial side. *Heart* is essentially the same type of thing, except that it lacks the lyrical punch of the topside. (Columbia 39892.)

Perry Como

★★★★ *Don't Let The Stars Get In Your Eyes*
★★★ *Lies*

Backed up by an alert small group of Ramblers (comprising a nine piece band and vocal group), Perry delivers a lively coverage of a sparkling country song. His version could well assure the song of attaining hitdom. *Lies* is a lively revival of a bright, vaude-type oldie. (Victor 20-5064.)

Bing Crosby-Peggy Lee

★★★★ *Little Jack Frost Get Lost*
★★★★ *Sleigh Ride*

Strong topical coupling for Bing, with Peggy Lee lending added strength on the first side. It's a bright, hip and short (1:46) performance, with the gent in the title referred to as "J. F." in a cute finale. Coupling features Bing with Jud Conlon's Rhythmaires singing Mitchell Parish's seldom-heard lyrics to the Leroy Anderson instrumental. (Decca 28463.)

Vic Damone

★★★ *I Don't Care*
★★ *Greyhound*

Odd material for Vic, nevertheless he does well with both pieces. *Care* comes off the better of the two, mainly because the

Ralph Marterie backing has bite and doesn't crowd the singer. Reverse, backed by Walter Rodell, is the r & b ditty turned pop; side is overloaded with effects and is paced too rapidly for Vic to sing comfortably. (Mercury 70031.)

Frances Faye

★★★ *I Wish I Could Shimmy Like My Sister Kate*
★★★★ *She Looks*

Both sides stand a chance of being banned by some radio censors, which may limit their chances; but Frances and the Dave Cavanaugh combo team successfully in two performances well geared to her personality. *Looks*, by Guy Wood and Kermit Goell, is one of those saucy-lyrics-but-anticlimactic-ending affairs. Innocuous enough, if you ask us, and neatly done. (Capitol 2278.)

The Four Freshmen

★★★★ *Stormy Weather*
★★★ *The Day Isn't Long Enough*

The Freshmen, a musically aware vocal-instrumental group, do a strident *Weather*, the lead singer, intentionally or otherwise, executing a mixture of vocal gimmicks of the day, running from Ray-isms through to The Ravens' Jimmy Ricks. Satire or no, the side is bound to make quite a bit of noise, could possible bust for a hit. The group makes effective use of trumpet and rhythm to build excitement. There's more sober vocal work, in more legitimate group style, on the ballad reverse; a good trombone bit spells the vocalizing. (Capitol 2286.)



RECENTLY PROMOTED CORPORAL Vic Damone, who will be out of the Army in January, was recently stationed near Fort Worth, Texas, and is seen here in a radio appearance on KCUL in that city.

Georgia Gibbs

★★★★ *The Moth And The Flame*
★★★ *The Photograph On The Piano*

Georgia has her most likely sequel to *Kiss Of Fire* in *Flame*, a similar type song but with a melody not quite as familiar as was the *El Choclo* of the original hit. At any rate, Georgia gives it her straight, on-the-beat vocal treatment to a full orch backing provided by Glenn Osser. Reverse is a ragtime-style novelty, belted across with gusto by Her Nibs, mainly for tavern juke box purveyors. (Mercury 70034.)

Mickey Katz

★★★★ *You Belong To Me?*
★★★★ *Feet Up, Put Him On The Pipick*
You Belong To Me? is one of Mickey's

most hilarious Yiddish-American satires. The laughs are obvious and don't really require a knowledge of Yiddish to be appreciated. Katz's work is just about the finest humor being put down on records these days. *Feet Up* is just as imaginative, but not as funny. Notice Mannie Klein's potent trumpet through both sides. (Capitol 2267.)

Billy May

★★★★ *High Noon*
★★★ *Do You Ever Think Of Me*

Noon is done strictly instrumentally, and is fitted perfectly into the slurping sax style. The rhythm section rocks nicely and the brass bites potentially to make a pleasant dance side which will get a lot of deejay spins. *Think* introduces Billy's new vocal group, The Encores, who sing the standard in slurp-conscious style. (Capitol 2284.)

Russ Morgan

★★★ *I Look Out The Window*

Morgan's struggle through the vocal on *I*, the hitbound adaptation of Drigo's *Serenade* by Milton Berle, cuts down the otherwise effective mickey dance coverage of the ballad. *Window*, on the other hand, is treated to a lively commercial reading by Russ and his Morganairens; tune's a "Winter Song" with an infectious quality and should make a dent on the seasonal market. (Decca 28479.)

Allan Ray-Ruth Paul

★★★ *Why Don't You Marry The Girl?*
★ *That's Me Without You*

Ray and Paul make a neat vocal duet team. They are provided with two songs that have trite melodies and amateurish lyrics. A vocal group (the Madhatters) and Ziggy Elman's combo back them up well. Ralph Graves and Kitty Potter (plus, on *Girl*, two people named Covin and Walker) penned the songs, and Irv Riskin gets a personal supervision credit. (Guild 1831.)

Sauter-Finegan

★★★★ *Nina Never Knew*
★★★★ *Love Is A Simple Thing*

Tackling their first pops, Eddie Sauter and Bill Finegan have come up with their most remarkable achievement in that they have managed to maintain, if not improve upon, their musical ideas despite the restrictions normally inherent in Tin Pan Alley products. In importing Joe Mooney from Miami to serve as their vocalist, Sauter and Finegan had solved the greatest portion of the problem confronting them. For Joe has a knowing way with a lyric, and his vocal texture perfectly complements the sensitive ideas of the twin maestri.

Nina becomes a completely enchanting song as interpreted by the boys, who add a vocal group to the band to fully round out the effectiveness of the offering. The arrangement creates changing colors and moods, employing Thornhill-ish crescendos and effective muted trumpet. *Love*, a catchy little rhythm ditty from *New Faces*, opens in a medium swing, makes use of several deft and humorous gimmicks, including toy instruments.

These sides are as perfect a blend of musical and commercial ingredients as has come along in some time. (Victor 20-5065.)

Jeri Southern

★★★ *Dancing On The Ceiling*
★ *Querida*

Jeri's silken sonorities lend themselves eloquently to the Rodgers-Hart standard, with Jeri's own piano (we assume) and Norm Leyden's tasteful strings helping out. *Querida* is a flop. Jeri sings as if she's reading off the sheet music for the first time, neither knowing nor caring what the lyrics mean. (Decca 28464.)

HAPPY NEW YEAR



PATTI PAGE
"WHY
DON'T YOU
BELIEVE ME?"
AND
"CONQUEST"

MERCURY 70025
• 70025X45



EDDY HOWARD
"IT'S WORTH
ANY PRICE
YOU PAY"

AND
"KENTUCKY BARE"
MERCURY 70115
• 70115X45



VIC DAMONE
"AMOUR"
AND
"SUGAR"

MERCURY 70054
• 70054X45



RICHARD HAYES
"FORGETTING
YOU"

MERCURY 5910
• 5910X45



THE GAYLO

"Tell Me You're

"CUBAN LOVE SO

MERCURY 70030 • 70030X45

JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

Charlie Barnet

★★★ *Dirty Rotten Shame Blues*
★★ *Blue Moon*

Two instrumentals by Charlie's Cherokees combo, featuring the excellent Clark Terry (now with Duke) on trumpet. Charlie plays nice soprano in the Hodges groove on the blues. *Moon* gets a boppish uptempo unison treatment, with Clark again outstanding in a full chorus, and somebody other than Charlie, apparently, in a fair tenor solo. (Apollo 814.)

Buddy De Franco

Gone With The Wind
Cairo
Street Of Dreams
Lover Come Back To Me
Sophisticated Lady
I Got It Bad And That Ain't Good
The Way You Look Tonight
Sweet Georgia Brown

Album Rating: ★★★★★

At long last, after all these poll-winning years of adulation without representation, Buddy is presented in a set of records adequately representing the jazz improvisational talent that won him all the kudos. *Sweet, Gone and Cairo* (the last a Kenny Drew original) have a full rhythm section, with Jimmy Raney on guitar. The other five are trio sides.

Buddy's second choruses (after he's disposed of the melodies) on *Lover, Way and Sweet* took our breath away, just as they must literally have taken his. The remaining titles are less exciting but all contain ad-liberal samples of Buddy's best behavior. Kenny Drew, too, gets his first extended chance to demonstrate his fine command of the Bud Powell school of piano thought. (MGM E 177.)

Duke Ellington

Erratum

RCA Victor's recently released LP, *This Is Duke Ellington*, was reviewed here from the original 1940 records. When the LP review copy arrived we found it contained a pressing error, which caused *Warm Valley* to be omitted and *Dusk* substituted. Our review (and the record label) referred to *Warm Valley*.

Rolf Ericson

★★★ *Strike Up The Band*
★★★ *The Nearness Of You*

Discovery's new International Jazz series kicks off nicely with the swinging *Strike*, out in Stockholm. Ericson (who has since returned to the U.S.) does some of his best work on wax, and the Lars Gullin arrangement is well played (except for one clinker) by a band that includes Gullin, Domnerus, Svensson et al. *Nearness* is a pretty arrangement by Gösta Theselius of a fine old Hoagy Carmichael tune. This is the kind of well-conceived small-band jazz that's been too rare in our home-grown products lately. (Discovery 1731.)

Erroll Garner

I Got Rhythm
On The Sunny Side Of The Street
Yesterdays
Fast Company

Album Rating: ★★★

This is the third volume of *Overture To Dawn*, Blue Note's increasingly massive anthology of 1944 Garner. *Rhythm* is almost heretical in that Erroll starts out playing the melody; we'd almost forgotten how it went. *Street* fades out inexplicably on bar 31. *Yesterdays*, though overlong, is less developed than later recordings of it by EG. *Fast* is about eight minutes of blues, just some fine, insouciant jumping blues. And oh yes—we dig Paul Bacon's cover picture of Erroll the most. (Blue Note LP 5014.)

Jazztime U.S.A.

T & S
You Don't Know What Love Is
Flying Home
Three Little Words
Down Beat
Out Of Nowhere
C Jam Blues

Album Rating: ★★★

Here's the first volume in a series based on a sensible premise: jam sessions should be cut in a regular recording studio, for good balance, but with a studio audience, for exciting atmosphere.

First four tunes occupy side 1 of this 12-inch LP; they feature Terry Gibbs and Don Elliott, who go through their unique vibes-duet routine on *Flying Love*, a pretty standard, makes an impressive vibes solo for Terry, and *Words* a flawless piano performance by Billy Taylor. *T & S* swings powerfully, with Horace Silver, Chuck Wayne, Sid Bulkin and George Duvivier in the well-balanced rhythm team.

Overleaf are three numbers by Mary Lou Williams' group, with Morris Lane's tenor, Newell John's guitar and Harold Baker's trumpet featured. *Down Beat* is a light riff tune on which Lane is outstanding. *Nowhere* has an all-too-brief visit by Vic Dickenson and pretty work by Mary. *C Jam* bogs down a little, despite Ed Safran's and Don Lamond, and is the weakest of the seven titles. All told, an effective idea and an interesting contrast in combo styles. (Coral LP.)

Stan Kenton Classics

Tampico
Machito
Minor Riff
Unison Riff
Southern Scandal
Artistry In Boogie
And Her Tears Flowed Like Wine
Across The Alley From The Alamo

Album Rating: ★★★

A compendium of best-selling Kenton sides dating from 1944 through 1947. Good solo spots here and there by, among others, Art Pepper, Kai Winding, Milt Bernhardt, Safran'ski. June Christy sings on the first and last titles; Anita O'Day on *Tears*. (Capitol H 358.)

Charlie Mingus

Make Believe
Paris In Blue

We'll take a raincheck on rating this unusual offering until we've digested it more thoroughly. An outstanding young singer, Jackie Paris, is involved in both sides, along with five intelligent musicians—Mingus, Max Roach, Johnny Mehegan; Paige Brook, flute and alto; Jackson Wylie, cello. They are evidently trying to prove something (possibly too much). The unorthodox construction of lyrics and melody (*Make Believe* is a Mingus original, not the standard) sounded chaotic after several hearings; but there must be something here, and we were still listening on a benefit-of-doubt basis at prestime. (Debut 102.)

New Sounds From Sweden, Vol. 3

Let's Cool One
Any Time For You
To Jeru
Flippant
The Way You Look Tonight
Sensual
Chloe
Stuffy

Album Rating: ★★★

Prestige deserves much credit for having pioneered in presenting Swedish jazz to American audiences, and for continuing to do so. Of the above eight sides, the first two feature a "Four Brothers" group with Lars Gullin, Gösta Theselius, Rolf Blomquist and Arne Domnerus on tenors. The next two titles are baritone solos with Lars Gullin and rhythm. The remaining four feature Domnerus on alto, with vibes, (Turn to Page 17)

Records Of The Year



Jo Stafford



Woody Herman



POPULAR

- (1) JO STAFFORD..... *You Belong To Me* (Columbia)
- (2) NAT COLE..... *Somebody Along The Way* (Capitol)
- (3) NAT COLE..... *Unforgettable* (Capitol)
- (4) PEGGY LEE..... *Lover* (Decca)
- (5) ROSEMARY CLOONEY..... *Tenderly* (Columbia)
- (6) JOHNNIE RAY..... *Cry* (Columbia)
- (7) EDDIE FISHER..... *Wish You Were Here* (Victor)
- (8) KAY STARR..... *Wheel Of Fortune* (Capitol)
- (9) WOODY HERMAN..... *Early Autumn* (Mars)
- (10) NAT COLE-BILLY MAY..... *Walkin' My Baby Back Home* (Capitol)

JAZZ

- (1) WOODY HERMAN..... *Stampin' At The Savoy* (Mars)
- (2) JOHNNY SMITH..... *Moonlight In Vermont* (Roost)
- (3) DUKE ELLINGTON..... *The Hawk Talks* (Columbia)
- (4) DUKE ELLINGTON..... *Jam With Sam* (Columbia)
- (5) JOHNNY HODGES..... *Castle Rock* (Mercury)
- (6) WOODY HERMAN..... *1946 Carnegie Hall Concert* (MGM)
- (7) SHORTY ROGERS..... *Pa Pa* (Capitol)
- (8) SAUTER-FINEGAN..... *Azure Te* (Victor)
- (9) ILLINOIS JACQUET..... *Port Of Rico* (Mercury)
- (10) BUDDY DE FRANCO..... *Just One Of Those Things* (MGM)



King Pleasure



Arturo Toscanini



RHYTHM AND BLUES

- (1) KING PLEASURE..... *Moody's Mood For Love* (Prestige)
- (2) LLOYD PRICE..... *Lawdy, Miss Clawdy* (Specialty)
- (3) THE CLOVERS..... *One Mint Julep* (Atlantic)
- (4) DINAH WASHINGTON..... *Mad About The Boy* (Mercury)
- (5) STAN KENTON..... *Blues In Burlesque* (Capitol)
- (6) RUTH BROWN..... *5, 10, 15 Hours* (Atlantic)
- (7) BUDDY MORROW..... *Night Train* (Victor)
- (8) JIMMY FORREST..... *Night Train* (United)
- (9) EARL BOSTIC..... *Flamingo* (King)
- (10) THE RAVENS..... *Rock Me All Night Long* (Mercury)

CLASSICAL

- (1) ARTURO TOSCANINI..... *Beethoven's Ninth Symphony* (Victor)
- (2) WM. PRIMROSE and SIR THOMAS BEECHAM..... *Berlioz, Harold In Italy* (Columbia)
- (3) CLARENCE WATERS..... *Dupre, The Stations Of The Cross* (Classic)
- (4) VLADIMIR HOROWITZ..... *Beethoven, The Emperor Concerto* (Victor)
- (5) CAMILLA WICKS..... *Sibelius, Violin Concerto* (Capitol)
- (6) MARIO LANZA..... *Vesta La Giubba* (Victor)
- (7) BOSTON SYMPHONY..... *Stravinsky, Rites Of Spring* (Victor)
- (8) ARTURO TOSCANINI..... *LaMere* (Victor)
- (9) ANTHONY COLLINS..... *Vaughan Williams and Elgar, Music For Strings* (London)
- (10) MUENCHINGER..... *Wagner, Siegfried's Idyll* (Columbia)

HAPPY NEW YEAR

GAYLORDS

"e You're Mine"

BAN LOVE SONG"

CURY 70030 • 70030X45



GEORGIA GIBBS

"A Moth And A Flame"

"THE PHOTOGRAPH ON THE PIANO"

MERCURY 70034 • 70034X45



BOBBY WAYNE

"I'm Not Blaming You"

"SOMEONE LOVES SOMEONE"

MERCURY 70035 • 70035X45



RALPH MARTERIE

"PRETEND"

"AFTER MIDNIGHT"

MERCURY 70045 • 70045X45



LOLA AMECHE

"Don't Let The Stars Get In Your Eyes"

"ROCK THE JOINT"

MERCURY 70023 • 70023X45

The Blindfold Test

Ralph Hails Duke, Stan; Flays Kaye

By LEONARD FEATHER

The Ralph Flanagan blindfold test interview was a friendly and interesting encounter. This was a surprise to blindfolded and blindfolded alike; for Ralph had apparently expected to be given a trick test featuring all the pseudo-Glenn Miller bands, and accordingly was more than a little reluctant to participate.

However, when he found that the test simply featured representative samples of contemporary big-band records, his response was as honest as it was informative.

Ralph was given no information whatever about the records played for him, either before or during the blindfold test.

The Records.

1. Billy May. *Orchids In The Moonlight* (Capitol).

That's either Billy May or the English band that is doing a good job of imitating Billy May, but I'm going to say it's Billy May. I'm surprised we haven't heard it more often; I think it's one of the best records Billy May has ever recorded. . . . Well, of course, you know how I feel about dance music. The number one idea of our band is to play dance music, and we've been trying to push the idea of getting more bands into the dance band field; the same as Billy May has.

I'm a terrible dancer, so when I go some place to dance, which is practically never, the music has got to be very simple, with a very definite beat; no confusion so that you are left with one foot up in the air. That's why I like the Billy May band so much. If you can't dance to Billy May, I think you better give up. I'll take four stars.

2. Neal Hefti. *Always* (Coral). Frances Wayne & The Cavaliers, vocal.

I think that's Neal Hefti. I'll tell you what I'd like to hear more of: I wish he'd return to the same sound at the end of the record that he started with; I don't know exactly what the combination of instruments is, but it's a distinctive sound.

With our band we have tried to do the Miller thing as close as possible. I am a firm believer in trying to get a sound that the people recognize. For instance you can recognize Ellington, even though he doesn't use any one certain kind of voicing. If you play the last half of this record it would be pretty hard to tell who it is. I think it was Neal Hefti. I didn't like the vocal especially, mainly because the girl who sang lead was too close to the mike; or else the other people weren't close enough. There was too much lead and not enough of the under parts. I think I'll give this about three stars.

3. Stan Kenton. *Star Dust* (Capitol). Kenton, piano.

That's Stan Kenton. . . . We worked in Chicago, this summer, at the Edgewater Beach, and Stan was playing at the Blue Note—when we got through we would get in our cars and tear down to the Blue Note to hear as much of Stan as possible before they got through, in fact I got two or three tickets.

It's pretty hard to think of Stan's music without thinking of Stan, the guy. I think he is just about the warmest person you can find; he makes you feel real at ease when you talk to him. Everybody knows he is about the most sincere person in the world; but to get back to this record, *Star Dust* has been recorded so many times, I would never want my hand to record it. But here's a guy comes out with a record that I think is among one of the three records I like of *Star Dust*. Everything is terrific.

There's some parts of Stan Kenton's band that I don't like; there were some fellows in Kenton's band this summer that I thought shouldn't be there. I have heard Kenton's band play the same arrangements, with different musicians, and sound 100 times better.

For anybody to stick their neck out by recording *Star Dust* these days you've really got to come up with something, and I think this is it. Five stars.



Ralph Flanagan

4. Sammy Kaye. *Forget Me Not* (Columbia).

Do I have to say anything about that? Well this is terrible. You know I'm a pretty commercial guy; I think it's been proved by our band. We are trying to get people to like our music, and I'm in this business to make a living, but I can't see any value of any kind in this record. You know there have been a lot of people who have tried to cash in on the wave of terrible records that have been on the market in the last five years. I think this record sounds like somebody said, "Let's see if we can make a worse one and maybe the public will buy it and think it was great." It sounds like a "tongue-in-cheek" thing to me. I don't care who it is. It has no interest to me at all. Nothing!

5. Les Brown. *Ill Wind* (Coral).

The tune is *Ill Wind*. I'm going to say that is Les Brown. The clarinet is terrific; in fact, I would like to hear the clarinet part over again. I think this is a happy combination of good music to listen to and good dance music, which is what we've been trying to get with our band. I think that the bands that are really in the dance band business now—Billy May, Ray Anthony, Herman—are making a good combination of music to listen to and good dance music. Actually this record doesn't sound like any one band all the way through, which is a good idea because it's a little monotonous to play the same type of thing over and over. This gives two or three guys a chance to play: the alto, the clarinet, and the trombone. It gives an arranger a chance to do a lot, and still, they certainly didn't try to get rid of the dancers by forcing them off the dance floor. I think this one is four stars, and I think it's Les Brown.

6. Jerry Gray. *All The Things You Are* (Decca).

I think that is Jerry Gray. First of all, whether it was the way it was recorded or not, the rhythm is not heavy enough to get the dancers interested. I think it was played very stiffly; it's just chugging along. I can imagine the guys sitting there wondering when this is going to get over. I'm on a little ticklish ground now, talking about a Glenn Miller type band, but let me just come right out in the open and say what I think about the arranger. Since we've had our band, we've had a lot of arrangers come around with arrangements. We have turned down many arrangements just like this one—just a pseudo thing, neither fish nor fowl. Once in a while something happens and it sounds like Miller, and then it stops, and then it doesn't sound like Miller. It's such a great tune; there have been a lot of records on it. That's a challenge to the arranger to try to do something better.

The blend of the reeds could have been much better. One guy breathes in a certain place, and another guy doesn't breathe; one guy cuts off a note and the other holds it over; and there was not much dynamics, it started out at a certain level and stays practically the same level all the way through. I'd give this one star.

7. Hugo Winterhalter. *Blue Violins* (Victor).

That's *Blue Serenade* or *Blue* something by Hugo Winterhalter. I predict that this is going to be one of the biggest records in the next three or four months. Leroy

Anderson opened up a field for this kind of music, and naturally RCA Victor is looking for some kind of answer to Leroy Anderson. I think definitely this is it.

The way the string players play, you can't get much of a feel. Unfortunately unless you had a hundred Joe Venutis in the band, you would never get what you want. It's great as far as strings trying to play something with a beat. Sometimes I don't think the buying public knows too much whether the thing has a beat or not. You can't explain swing, it's just a rhythmic beat, it's either there or it isn't. String players will never have it. . . . The main thing is that it sounds like Hugo Winterhalter, and he has built up a definite style, in both his instrumental tunes and his backings for different RCA Victor artists; especially Eddie Fisher. I noticed two or three little figures Hugo uses a lot. Considering it is string music (you have to make allowances for that) I think I'll give this five.

8. Woody Herman. *Stomping At The Savoy* (Mars). Arr. Ralph Burns. Chubby Jackson, bass.

It's pretty hard to think of that tune without thinking of Benny Goodman. I don't like this arrangement of *Stomping At The Savoy*. It's a little confusing; the solos are a little bopish, and then they come in with that figure—building up. It starts out very modern. I can see the effect the arranger is trying to get, start out very soft and build up to a big climax, but the way he did it was a little old-timey to me, to combine with the modernness of the rest of the record.

This record, to me, has a feeling of pulling ahead and then it drags back; especially the bass player, he doesn't play steady at all. He plays the notes well, but at times gets ahead of himself, and at times he gets behind. The record is too confused. It's such a good tune, a lot more could have been done with it. I give this one star.

9. Buddy Morrow. *Vereda Tropical* (Victor).

This is a definite attempt to copy Artie Shaw's *Begin The Beguine*. It's Buddy Morrow with a tune that has a latin title, *Vereda Tropical*, something like that. I don't especially like the arrangement, because there is too much of everything going on all the time. Everybody playing every minute. It might have been the last tune on the record date; you see the clock approaching that union deadline and you think this has got to be a take. The balance of the saxes was not good, a lot of places too much lead, and in one place a sax solo and the background was much too loud, speaking musically.

It's good for dancing, there's no doubt about it; every place that we have followed Buddy Morrow, the people have told us how much they enjoyed dancing to Buddy's band. But this is certainly not one of his best efforts, and I give this three stars.

10. Duke Ellington. *VIP's Boogie* (Columbia). Harry Carney, baritone; Jimmy Hamilton, clarinet. Rec. 1952.

That sounds more like Duke Ellington than Duke Ellington does. That is the real Duke Ellington. . . . It's amazing how everyone in the music field has exactly the same opinion about Ellington; that must prove something. You can sit up night after night, hour after hour, arguing and discussing music, and get nowhere, but when it comes to Ellington no one discusses Ellington, they all agree he's great.

These guys who play on this record are the ones I wish had never left Ellington; not that he doesn't have a good band now, he's always had a good band. I wish I could go back 10 years and have an evening to hear Ellington, and look forward to hearing these same guys.

Do you have six stars? I can't say enough as to how much I like this. Give it six or seven for my part.

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Diz & Combo Europe Bound

New York—Dizzy Gillespie, who opened this week at Snookie's here for a five-week run, will depart immediately afterward for a European tour on which, for the first time, he will take his entire combo with him, including bop singer Joe Carroll.

Diz has four weeks of dates lined up.

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Chords And Discords

Trudy Should Shut Her Mouth When Not Singing

New York City

To The Editors:

Charlie Barnet always had fine bands. The last great crew he led had Tiny Kahn, Maynard Ferguson, Manny Albam, along with Buddy Stewart and a new girl vocalist, Trudy Richards. I caught this band on a one niter in Ephrata, Pa. The new chick seemed to have it. She displayed a fine appearance, good delivery and a solid beat. BUT she also had a fine set of pipes.

Later it was good to see Trudy go out on her own. It was good to behold the big switch: a "new" singing single who had the benefit of big band experience. Trudy still makes it in the throat department, but she should confine her voice to singing, not making a fool of herself via an article in the Oct. 22 issue of the Beat. Girl don't know.

No Tyro, He

She put down the arranger on her Arco recording. Most professionals would vie for this arranger's services. Yet, for this date, he takes on a minor record company, and a brand new singer. Trudy makes reference to this arranger's use of strings as "one of his initial attempts." This same musician (Pete Rugolo) only studied with Darius Milhaud!

Coincidence

New York—Laurie Brewis, English-born intermission pianist at the Cafe Albert, was struck by the original style of Irene Williams, featured with the Herman Chittison trio there. He recalled an old record from his collection in England of a tune he thought would make ideal material for her.

Brewis went to some trouble to have friends locate the disc in England. The title was *What Wouldn't I Do For That Man*; and, Brewis recalled, it was played by the Charleston Chasers, with Phil Napoleon and Benny Goodman.

When he finally got the record and showed it to Miss Williams, they both observed another detail. The vocal on the side was by Eva Taylor—Irene Williams' mother!

As for the pop type scoring with strings, the arranger in question was making "initial attempts" along these lines with Capitol recording stars such as Nat Cole and Mel Tormé as far back as 1949. Doesn't Miss Richards recall Mel's rendition of *Again?* What of the brilliant job this Milhaud student did with Nathaniel's greatest, Billy Strayhorn's *Lush Life*? For this cat, at any rate Weston or Winterhalter could never write so imaginatively for strings.

Maybe Trudy wants what most singers do. Too many singers think success comes with a movie contract as with Doris Day, Monica Lewis or Peg Lee. But it is so good to have a Lee Wiley, Jeri Southern and Lady Day around to remind us that singing can be an art form.

P. F. Begley

Nat, Take A Bow

Cleveland, Ohio

To The Editors:

Just a line to tell you how much I enjoyed Nat Hentoff's most intelligent article entitled *Cherchez Les Femmes* in the Dec. 3 *Down Beat*.

I think it was by far the most honest writing I've seen on that particular subject.

Barbara Carroll

Explanation

New York City

To The Editors:

Sorry I didn't explain in the notes to 1937-38 *Benny Goodman Jazz Concert* how it's possible that Helen Ward left the band in 1936 and still is represented in the album.

Helen did sing with Benny in 1937. It happened on a broadcast on April 29, 1937; she made the one appearance for old time's sake. It was one of the broadcasts I went to, and I sat on top of Gene Krupa's drum cases, jammed between him and the wall of the studio. This one was done from a studio in the afternoon before a small audience, and in order to make it sound like the others we "bled" the bigger crowd applause from the previous and following selections flush with this one.

George Avakian

More About Hans

Linköping, Sweden

To The Editors:

Since I am quite an old jazz connoisseur, though being only in the beginning of the '20s, I do know quite a bit about the European jazz scene.

So, when I read the July 16 *Beat*, and saw that enthusiastic letter "Hans is Hip", I was pleasantly surprised, for I do know this Hans Koller too. To tell you a little bit more about him:

He is just around 30 years of age and comes from Vienna, Austria, where he worked until mid '50. There he led from '48 the Hot Club Vienna Orch., an octet in a further-developed Woodchoppers style. In 1950 they had to disband as there were no jobs for such a modern jazz group in waiting Vienna. Koller himself went to Germany then and is leading his own group for more than one year now.

I always was astonished that, no matter with whom he played and where, he never was commercial. This besides his wonderful modern conception and his technical abilities and ideas makes him—and not only in my eyes, as you have seen—the outstanding European jazzman. I do hope he will find a better chance in the future.

I enclose a couple of pictures of the recent Koller Quartet, including: Jutta Hipp on piano, Franz Roder on bass, Karl Sanner on the drums, and Hans with his tenor.

J. I. Potemtoff

To Hines' Defense

Livingston, Montana

To The Editors:

Re: John Hammond's article on Louis and Father Hines. He claims Hines has gotten sloppy and doesn't back other instrumentalists very well.

Maybe he hasn't heard him or maybe he doesn't want to.

I listened to Father and his new combo at the Blue Note last February. His solos were terrific, and when he worked with the rhythm section he was really sharp.

Also I listened to the Louis Armstrong All Stars in Butte and brother, they were great.

Jackson White

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Strictly Ad Lib

(Jumped from Page 3)

BOSTON

Louis Armstrong makes a long-awaited Storyville stand Dec. 10. First time he's played a jazz club in the city; before, it's been just concerts, theaters and a plush uptown spot... Storyville will end the month with Erroll Garner and George Shearing... Bobby Hackett broke it up at Mahogany Hall, thereby insuring the continuance of the club. His swinging front line included clarinetist Al Drotin and trombonist Dick LaFave. Vic Dickenson took LaFave's chair for a week when Dick went to the Latin Quarter... Muggsy Spanier opened for three weeks Dec. 3... Charlie Parker started his Hi-Hat week December 8 following Illinois Jacquet... The Cecil Young quartet returned for a week on the 15th and the last fortnight in December the room will rock (if not collapse) to the combined ministrations of Slim Gaillard and Milt Buckner... The Wilbur DeParis band left the Savoy after a loot Hassel and Joe Thomas brought in a rare contemporary specimen—a swing band—aided mightily by trombonist Henderson Chambers and clarinetist Pete Clark.

SAN FRANCISCO

James Moody's band did surprisingly good business at the Black Hawk during November. Moody is not well known in this area and his records get relatively little airplay. However, the swinging group built business into one of the best runs in some time at the club... Curtis Lowe has the band at the Champagne Supper Club, Teddy Edwards leading the group at the Emanon Club and Roy Porter with a small combo at the Alabam... Harry Edison cropped up as a featured performer at the Say When in November. Teddy Bunn's trio, with Jimmy Bunn on piano, plus Connie Jordan and Harry the Hipster completed the show... Vido Musso, Art Pepper and Milt Bernhart scheduled to open at the Black Hawk on December 15 for three weeks replacing Illinois Jacquet who has been moved up into next year. This will mark Vido's third Christmas at the club.

Phineas Newborn, passing through town on a blues band who excited piano cats like no one but Tatum... KNBC deserves kudos for presenting the Duke Ellington broadcast from Birdland. The station sent to New York for the tapes when the live broadcast was cancelled on the Pacific Coast net... Georgia Gibbs inked at the last minute to hypo the Johnnie Ray show at the Fox... Norman Granz flew up from L. A. to preview his Bert Astaire album on Bert Solitaire's KRE show... Stan Kenton's plan to play a week at the Curran theater in February scrapped as the Big Show is planning several West Coast dates... Will Mastin Trio with Sammy Davis Jr. broke all records at the Fairmount this fall and that includes Lena Horne and Frankie Laine.

MONTREAL

Erroll Garner played a week at the Seville theater recently in the company of bassist Rodney Richardson and drummer Joe Harris. Janis Paige was on the same bill. Ethel Smith and Alan Dale followed. Ray Anthony inked in for January... Organist Connie Maroon, TV sensation, is currently at the Mermaid lounge of the Continental... Yvonne, formerly of Duke Ellington's organization, currently with the Ray Laval trio at the Venus De Milo room... Hal Gaylor, Billy Graham, and Steve Garrick are back from a trip to New York looking over possibilities there. They call themselves "The Three G's"... Yvan Landry had an almost unanimous victory in the vibes division of the Montreal musicians popularity poll conducted on "Jazz At Its Best" on CBM last month. Nick Ayoub on tenor and Freddie Nichols on baritone also had runaway wins.

Take It Easy, Says Desmond

(Jumped from Page 2)

more each day.

"Look at Nat Cole. He's proved that with all the screaming and hollering going on, he can sing softly and in good taste and have three big hits in a row.

"I like to think that it's possible to make it gradually: have some steady sellers behind you and try to make each release a good one and pretty soon everybody will know you're around and you can last awhile. If you get a hit,

wonderful, but don't build that monster to do it.

Buddy On Right Track

"Buddy Morrow is doing such a good job of that. He's had three good sellers in a row with *Night Train*, *Julep*, and the new one, *Greyhound*, and all he needs is one or two more and he's in. Everybody will know and recognize the name without associating it with a gimmick. He could be the guy to break the whole band business wide open and then stay on top for a long time after he gets there.

"That's the way it can be done—gradually. And I would guess that you gain a great deal more personal satisfaction along the way."

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The Trouble With Cinderella

(Jumped From Page 3)

already set up for myself, I was in no mood for any long-range plan involving such activities as schooling or training of the sort necessary for the average profession.

I was looking for a short-cut, a quick way out.

There were four little things I had determined I wanted out of life. These four little things I had fixed my sights on were, in almost any order at all, a) Money, b) Success, c) Fame, and d) that old blue-bird Happiness. Recognize the formula? Naturally, our little Cinderella friend, of course, complete with magic thinking and all the usual trimmings. Well, why not? There are plenty of so-called grownups tearing around chasing their tails in this futile pursuit, so it shouldn't be too hard to understand how a kid of thirteen might be doing the very same thing.

There were, to be sure, several minor problems connected with my accomplishment of the above aims. But I soon found a way to overcome any obstacle. There are many different kinds of weapons a fellow can choose from in his own personal fight against the world. Having grown up in the midst of the John Held era, I chose the weapon which appeared to me to hold forth the best chances for helping me to accomplish my desires in a hurry—a saxophone.

Hooky Player

The idea first occurred to me during a vaudeville show at the old Poli's Palace Theatre on Church Street in New Haven, Conn. I used to attend these shows quite frequently. Despite the fact that I was supposed to be solving such abstruse algebraic problems as how much X might owe Y if Y worked Z hours for him for 3 days at A, B, or C dollars per hour, I somehow was unable to whip up any enthusiasm for these erudite matters. I therefore did the only sensible thing a boy of thirteen can do under such circumstances. I played hooky. To while away the time, I began to make illicit excursions into the world of theatre as exemplified by these vaudeville shows at Poli's Palace. In the beginning, there was a slight difficulty in regard to the matter of admission. I had no money and would not have dared ask for it at home. In the first place there wasn't enough money around home for this sort of frivolous stuff, and in the second place there was no way I could have accounted for the need for this money at a time when I was supposed to be pursuing my alleged education.

However, after a short time, I got to know my way around Poli's Palace so well—side entrances and back—that the price of admission became nothing more than an abstract academic question. From then on in I became a fairly regular patron, if not a cash customer, of Mr. Poli's.

As I remember them, most of those vaudeville acts were scarcely designed to interest a kid of my age and predilections. Nevertheless I was fascinated by them. They gave me a glimpse into a new and utterly different kind of fantasy-world. I used to stare at those people up there on the stage, singing, dancing, laughing, joking; but of course I was far too shy to imagine myself up there in any of these capacities.

Then one day I saw an act through which I conceived the idea that there might be a niche for me in that gilded, tinselled world.

Sharp As A Tack

The thing that distinguished this act was the small orchestra accompanying it, which sat right up there on the stage—unlike the regular theatre pit band of Poli's Palace, to which I had never paid a great deal of attention. These stage musicians, though, were something entirely different. I watched them with rapt and breathless interest, staring at them with a wild surmise. The clincher came when, along toward the middle of the act, one of the musicians, all dressed up in a blue-and-white-striped blazer, came down to the footlights, knelt down



Artie Shaw

on one knee (looking sharp as a tack and rakish as all get-out to me as I sat entranced in my stolen seat), and played a tune named *Dreamy Melody* on a shiny gold saxophone.

Well-sir—that did it.

Suddenly it popped into my added head that if I could manage to get hold of one of these complicated-looking gadgets and learn to play the thing, I too could be doing what this lucky fellow was doing. At the time, it seemed to be the ideal version of any Good Life I could imagine. For what could be better than to be traveling around the country with all those beautiful chorus girls, making several thousand dollars a minute for doing nothing but wearing a blue-and-white-striped blazer, looking sharp as the aforementioned tack, and causing lovely blissing noises to come out of a gleaming, glittering, glistening, golden gadget with mother-of-pearl keys stuck all over it? I don't remember owning a blazer at the time, but I probably figured I could manage to get hold of one somehow—I don't believe it even occurred to me that a guy could play one of these instruments dressed any other way.

But getting hold of a saxophone turned out to be a lot tougher than I had imagined in my first burst of exuberance. My mother, when I broached the subject, had never even heard of a saxophone. I managed to explain what it was, and once I was able to convince her that saxophones were supposed to have some vague connection with music, the idea of my playing one

was not too repellent to her. She did fire off one last shot, though—since I was at last becoming interested in music, well, there was that piano still sitting there in the living room after all the money it had cost, doing nobody any good at all. But I stuck to my guns—or rather my saxophone—and after a few days I succeeded in winning her over.

My father, though, was of a different mettle. To begin with, he had been against the idea of buying the piano at all, and after I had quit the thing, he never did tire of pointing out to my mother how right he had been in the first place. This naturally did not make for tranquil domestic relations; and as a result of the constant bickering about the piano, the cost of my "musical education," and the fact that in the end, no one, including myself, had got anything at all out of the whole business as a result of all this, music was a sore subject with him.

Paternal Protest

Also, like my mother, he didn't know what a saxophone was; but unlike my mother, he made it quite clear that he not only did not want to know but would bat me over the head if I insisted on continuing to talk about some damn-foolishness (or, as he put it, in Yiddish—*mishugas*) which could only wind up with the spending of more hard-earned money on further impractical and nonsensical whims. And when my mother finally managed to get through to him for long enough to make him understand what we were talking about—when he heard what this new-fangled gadget of a saxophone was—there was an explosion that came close to blasting the whole idea to hell and gone, and me right along with it!

In time my mother and I managed to prevail, by bludgeoning and cajoling him into a surly resignation of sorts; but even at that he fought the good fight and was vanquished only after several miserable weeks of entreaty, pleas, stormy weeping scenes, and threats (on the part of my mother, for I was scared as hell of him), and every conceivable sort of promise (on my part) of the way in which the acquisition of this instrument would benefit everyone concerned.

Even then the battle was not yet won. He had become resigned, but he was a long way from active cooperation; and cooperation was something he could not, and mulishly would not, be coerced into, in spite of more threats, more tears, and all the combined hell and high water either my mother, or I, or both of us, could produce. Finally, however, something had to give, in

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Through a special arrangement with the publisher, Farrar, Straus and Young, and Artie Shaw, the readers of *Down Beat* may obtain an unabridged copy of *The Trouble With Cinderella* personally autographed by Artie Shaw by sending \$3.75 in check or money order to *Down Beat*, Box AS, 2001 Calumet Avenue, Chicago 16, Ill. The book will be sent to you postpaid.

this tussle between the irresistible force and the immovable object. We wound up with a compromise.

The compromise was this: as soon as my high school term was finished I was to get a job during summer vacation as errand boy at a grocery store run by a friend of my parents. That way I would earn the forty dollars I needed for the second-hand Saxophone Of My Dreams, which, at the time of this decision, reposed peacefully and silently in its purple-plush-lined, imitation-leather case in the window of Wroznina's Music Shop over on Centre Street, opposite—fittingly enough—a police station.

At a salary of four dollars per week, I put in ten weeks at Gorn's Delicatessen Store on Orange Street, after which, there being no further need for me to continue in the neighborhood distribution of food supplies, I guzzled down one last free bottle of Delaware Punch, promptly severed all connection between myself and Mr. Gorn without even a slight pang, and tore over to Wroznina's Music Shop. I handed

over the money, gathered up my precious submachine-gun—pardon me, I mean saxophone—and tenderly lugged it home.

From that day on I was on my way. Where I was going, how it would wind up, what it was going to be like when I got there—none of this mattered in the least.

I knew where I wanted to go, this saxophone was my carfare, and all I had to do now was to learn what to do with it in order to get what I wanted.

I guess I was about as happy right then as I ever expect to be. For if ignorance is bliss—right then I had it; and I don't suppose, no matter how hard a fellow tries, he can never get back to his original ignorance again.

There have been plenty of times since then, when I would have given a great deal to be able to feel the way I felt that day when I brought home that beatup old saxophone. There have been times when I've had some pretty good moments here and there along the way; but I guess there's no way to top your first really good moment.

(Copyright 1952 by Artie Shaw)

(To Be Continued)

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Feather's Nest

By LEONARD FEATHER

A few years from now, when we leaf through our back-number files of *Down Beat*, we may be curious to recall what kind of year 1952 was for jazz in these United States.

We will find the answer a complex one, and in general a reflection of the greatly improved conditions that attended jazz in its various manifestations via records and radio, college and concert hall, one-nighter and location, and especially in its global aspects.

To J. J. Johnson, punching a time-clock in a defense plant in order to maintain living conditions for his family, or to Kai Winding, who had to take a job playing pit band music because he couldn't play the kind of music he likes and stay in town, or to many other fine musicians in less than fine jobs, it may seem ironic to read a pontifical announcement that 1952 was a good year for jazzmen. Perhaps the statement should be amended to read: this was a far better year than most, more good musicians were getting due recognition than hitherto, fewer were being driven to drink by psychological-economic pressure.

Jazz Around The World

For this was the year when the market for jazz could be assessed on an international level; when it was possible to fly a musician to Sweden, tour him for a week in concert halls, fly him right back clutching a fat salary check, and come out ahead—a procedure adopted successfully with Charlie Parker, Teddy Wilson, Stan Getz and others. It was the year when Norman Granz took his JATP unit on its first European tour with tremendous success; when Louis Armstrong scored his greatest triumphs in Europe, as did Gene Krupa's trio in Japan, Dizzy Gillespie in France, and scores more in a dozen other countries. This is by now an emphatic trend, and one that only war could stop. (In Korea, war even encouraged it—witness the Pettiford jaunt.)

1952 was the year when jazz record sales moved, slowly and irrevocably, from single records to LPs; when, thanks to the collations released on Capitol, Mercury, Savoy, Dial and Blue Note among others, virtually everything of lasting value in modern jazz became available on LP, and the only occasion for a 78 turntable was a Get Out Those Old Records evening.

The Concert Disc Trend

It was the year when the phenomenal success of Benny Goodman's Carnegie Hall 1938 concert LP led to the issue of a similar 1946 venture by Woody Herman, while other bandleaders dug into their vaults to see what old airchecks and concert recordings they could produce for LP release. Not only old concerts and broadcasts, but current performances on one-nighters and in such spots as Birdland and Storyville, became ammunition for the jazz disc market. The trend that Norman Granz started almost a decade ago when he released the very first on-the-spot recording, Vol. I of *Jazz At The Philharmonic*, has been imitated to the point where in the not invariable future we may see the majority of combo jazz records recorded in front of an audience.

In general, it was a year when the major labels, notably Mercury, Capitol and Victor, paid tribute to jazz by realizing that the tribute could be returned in cash; when many smaller labels like Discovery, Fantasy, Galaxy, Roost and Prestige, were brave enough to invest time and money on young and promising jazz talent. And when a few musicians, dissatisfied with the deals they could get elsewhere, formed their own companies—among them at present are Dizzy Gillespie, who started in 1951; Woody Herman, Lennie Tristano and Charlie Mingus.

On With The New

In the band field, it was the year when the old names revitalized proved to be of greater musical interest than the new names.

Billy May's band made tremendous headway, commercially, in its first year, even had its own European tour set up for next spring; musically, it proved almost sterile after the novelty of the slurred-sax sound had worn off. Neal Hefti had the only other new band that made some attempt to swing; Eddie Sauter and Bill Finegan, while shrugging off jazz and ad libbing, started a recording band that showed some originality of sound and of orchestration.

But, for many of us, the year's biggest kicks came from three older names with partly new bands. Duke Ellington, almost snowed under with tributes to his Silver Jubilee, pushed his head up through the avalanche of good-luck telegrams long enough to remind us, via a few records and broadcasts and a memorable Birdland week, that there's still only one No. 1 boy in his game. Woody Herman survived the dawn of the Atomic Era, the Neutrotic Era and the Anti-Band trend and landed first, still swinging, with his stars from Mars. Count Basie, back in the big band business for good—for very good—produced one of the year's few outstanding new instrumental stars in tenor man Paul Quinichette, and outswung everyone with a brand of music that seems as nearly timeless as anything can be in jazz.

Big Year For Concerts

It was the year when concert units, even booked on adjacent nights in the same hall, could rack up respectable profits, as did Norman Granz when he presented Shearing, Basie and Eckstine in two sellout shows the very night after Duke Ellington, Billie Holiday & Co. had played to more than 5,000 people, also in two shows at Carnegie. Many a promoter had shaken his head and predicted the jazz concert idea would soon be run into the ground through over-indulgence; but by the end of 1952 such a development was not even on the horizon.

1952 was the happy year when, little by little, the four major radio networks opened up their after-midnight arms to jazz. Live jazz from the Blue Note and Nick's and the Tiffany and the Embers; recorded jazz by scores of disc jockeys, many of them impelled as much by a sincere interest in good music as by the profit motive.

And on location? It was a greatly improved year for jazz in the clubs and restaurants too, in many cities. For New York City, especially, the picture was incredibly bright. A recent visitor could find, in Manhattan alone, the following attractions to catch during a lighting tour of the island:

Manhattan Merry-Go-Round

Duke Ellington at Birdland; Billy Taylor, Mary Lou Williams, Oscar Pettiford et al at the Rhythm Room; Ahmad Jamal and Joe Bushkin at the Embers. Arnett Cobb at the Savoy; Erroll Garner at Minton's Playhouse; young boppers galore at the Paradise. Eddie South at the Cops Lounge, Ben Webster at Snookie's, Marian McPartland at the Hickory House, Jimmy McPartland at Lou Terrasi's, Billy Butterfield at the Blue Note, Eddie Condon at Condon's, the Salt City Five at Childs Paramount, Phil Napoleon at Nick's, and of course the weekend jam sessions at Central Plaza and Stuyvesant Casino. Herman Chittison at the Cafe Albert, Charlie Barnet at the Paramount, Dizzy Gillespie at the Apollo. And so into the night. And this without mention of the innumerable jazz combos employed in Brooklyn, the Bronx, and Long Island. Hardly a depressing picture, is it?

Oh, and just one more thing without which any column about 1952 would be incomplete, and without which half of Harlem would go back to juke boxes. It was the Year of the Hammond Organ.



Coast's First TV Jockey, Al Jarvis

Hollywood Teletopics

'Beat' Survey Indicates DJs Are Nowhere In TV

By HAL HOLLY

Hollywood—Ever since it became obvious that television would, sooner or later, become of more importance in the entertainment world than movies, radio and stage combined, there has been much speculation as to how radio's platter

chatter pitchmen, commonly known in their profession, if such it be, as disc jockeys, would make out in the new medium.

Down Beat just concluded a survey on this situation here in this territory, and since the Los Angeles area, with seven TV outlets in operation, is generally accepted as a major TV testing ground, the results, though not necessarily conclusive, should be of interest. Our deduction: the outlook for disc jockeys and record shows in video, generally speaking, is not bright.

Peter Potter's Pickled Platters

To date, though most of our local platter pitchers have made a stab at TV with some kind of show, only one, KNXT's Peter Potter seems to have carved out an established place for himself in TV without departing entirely from the use of phonograph records and accepted disc jockey patterns. We're referring of course to *Pete's Juke Box Jury* (Saturday, 10:30-12 p.m.) (See *Turning the Tables* this issue).

Al Jarvis, the West Coast's first platter pilot to enter video on a regular basis, started on KLAC-TV with an afternoon disc session in the early days, but now on his

Monday-through-Friday KECA-TV presentation (3-5:30 p.m.) he has dropped records entirely and makes it with guests, comments, and entertainers backed by a live

six-piece combo (no brass) headed by pianist Eddie Truman.

Two well known L.A. disc jockeys are featured, if that's the term, on video shows on which the entertainment is provided by Snader Telepictures, the three-minute telefilms showcasing name bands and singers.

Gene Norman handles a Monday-through-Friday Telepictures show (4-6 p.m.) on KHJ-TV. His contribution consists of interviewing musical personalities (the setting might be the interior of a home) and delivering commercials. Alex Cooper, whose Telepictures show (KNBH, Saturdays 9-9:30 p.m.) had just started at this typing, follows the same general pattern, but uses a lighter approach and, for whatever visual impact it may have, appears in a white-tie-and-tails outfit.

He Has A Heart

Bill Anson, the only other platter program personality working regularly in video, also gave up the use of records (except for theme music) after a few attempts. Bill, an experienced nitery performer (emcee and singer) before he took to spinning platters, has, like Potter, succeeded more than the others in establishing himself as a "TV personality." His current show (KTTV, Thursdays 7-7:30 p.m.) *Have a Heart*, is a human interest show (he interviews victims of bad luck and endeavors, usually with some success, to obtain aid for them) growing out of the "Helping Hand" gimmick he introduced on his now discontinued TV platter program.

All agree that the disc jockey as such will never be the big man in TV that he became in radio. But TV has increased the importance of daytime radio, and the future of the radio disc jockey is secure as long as the world's recorded reservoir of music—the best and the worst—is available for free.

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Record Reviews

(Jumped from Page 13)

trumpet, and rhythm.

Prestige deserves less credit, however, for its constant and confusing habit of changing titles. *Sensual*, for instance, was released in Sweden as *I Can't Get Started* and features not just the chord changes but the actual melody of the Gershwin tune. Similarly the third and fourth sides above are clearly *All The Things You Are* and *Mean To Me*.

The music on the whole is satisfactory, though a couple of the sax solos suffered from squeaky reeds. Bengt Hallberg plays piano on the last four sides. (Prestige LP 133.)

Red Norvo Trio

★★★★ *If I Had You*
★★★★ *I'm Yours*

Two belated sides by the trio that captivated thousands last year: Red, Charlie Mingus and Tal Farlow. Both sound luxuriantly relaxed without ever getting lousy. This is as far from screaming-tenor music as you can get, and it's nice to reflect that jazz is big enough to encompass both. (Discovery 166.)

Anita O'Day

★★★ *No Soap, No Hope Blues*
★ *The Lady Is A Tramp*

Aided by a good rhythm section with Roy Kral on piano, Anita has her best Mercury side to date in *Blues*, a cute swinging little tune with good lyrics. The coupling has a good Kral solo, but Anita's intonation is so devious that it's actually embarrassing. (Mercury 89012.)

Art Pepper

★★★ *Suzie The Poodle*
★★★★ *Tickle Toe*

Personnel: Pepper, alto; Russ Freeman, piano; Bobby White, drums; Bob Whitlock, bass. *Suzie* is evidently an Indiana poodle. Art works his way through the standard's familiar changes a little less fluently than usual, but the quartet keeps a fine beat moving throughout. *Toe*, which Lester Young wrote and recorded with Basie in 1940, is a tasty dish with a dash of pepper added. (Discovery 170.)

George Shearing

★★★★ *Lullaby Of Birdland*
★★ *When Lights Are Low*

Second Thoughts Dept.: By now you must know that *Birdland* is fast becoming a big instrumental hit. Enforced repeated hearings of the Shearing disc on the air have convinced us that though we were right about the solos, we were unfair in rating the record so low, since the theme is perhaps the most attractive George has written, and it's still growing on us. (MGM 11354.)

Billy Taylor

Laura
Lady Bird
All The Things You Are
I'm Beginning To See The Light
What Is This Thing Called Love

Album Rating: ★★★★★

Recorded at George Wein's Boston Storyville club, supervised and annotated by Nat Hentoff, this is a typically fleet and fecund series of improvisations by Billy, with Charlie Mingus and drummer Marquis Foster. Looks like a record month for the North Carolina piano flash, who also steals top honors on *Jazztime U.S.A.* (reviewed above). (Roost RLP 406.)

RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

Bobby Blue Bland

★★★ *Lovin' Blues*
★★★ *I.O.U. Blues*

Southern blues, with telling vocal, guitar and tenor work by a group called the Beale Streeters. (Duke 105.)

Tiny Bradshaw

★ *Strange*
★★★ *Soft*

Strange spots Tiny singing a flimsy ballad; *Soft* is a slight instrumental featuring a light, swinging rhythm section, some passable tenor, and a catchy closing riff a la *One O'Clock Jump*, small band style. (King 4577.)



LADY DAY RETURNS to wax this month in eight sides recorded by Norman Granz for Mercury—first Billie Holiday sides in almost a year. They'll be reviewed in the Jan. 13 issue.

The Checkers

★★★★★ *Let Me Come Back*
★★★★★ *Night's Curtains*

A new vocal group makes an impressive debut, should have a hit its first time out. The group boasts an excellent bass-baritone who carries the load on *Come Back*, a first rate piece of rhythm material (which will probably wind up in a pop version once this record comes to some alert recording man's attention). *Curtains* is a bluesy ballad, on which the group builds and sustains a deep mood. Though a tenor carries the solo role, it's the bass who again steals the show with his work in a harmony role. (King 4581.)

Joe "Papoose" Fritz

★★★ *Better Wake Up Baby*
★★★ *Real Fine Girl*

Baby is a slow blues; *Girl* a medium blues. Both are sung acceptably by Fritz with help from a well recorded combo and a comparatively tame tenor man. (Peacock 1606.)

Roscoe Gordon

★★★ *Too Many Women*
★★★★ *Wise To You Baby*

Roscoe's big problem is to figure how

he can handle his supply of *Women* on the medium paced first side. At a slower tempo, he tells his number one gal that he's got her tabbed in his convincing southern blues style. Band is heavy and over-recorded. (Duke 109.)

Lionel Hampton

★★★ *A Kiss Was Just A Kiss*
★ *Gates Steps Out*

Kiss has Hamp opening a ballad side with a small slice of subdued vibes, Irma Curry sings, Eve Lynn does a recitatif with Hamp providing obbligato and Curry winds up what apparently is Lionel's way of attempting a switch on the Ink Spots a la femme. *Gates* is a racetrack instrumental that flies home with assists from Hamp's vibes and a tenorist who is either under-recorded or is tame by Hamptonian standards. (MGM 11371.)

Wynonie Harris

★★★★ *Rot Gut*
★★★★ *Greyhound*

Gut is a fast blues with mildly amusing lyrics; *Greyhound* is a good coverage job. Neither side sounds as if Wynonie's fans will make it a top seller. (King 4592.)

Erskine Hawkins

★★★ *New Gin Mill Special*
★★★ *Walkin' By The River*

Special is a reprise of a onetime Hawkins hit instrumental, played well by the big band and featuring a particularly effective baritone sax bit as well as a tenor. *River*, the ballad revival, is sung acceptably by Jimmy Mitchell, spots touches of good alto. (King 4574.)

Linda Hayes

★★★ *Big City (I & II)*

Linda's big-bosomed voice trails through two sides of slow blues, with Que Martin's piano, tenor and guitar prominent. (Recorded In Hollywood 246.)

Five Hollywood Blue Jays

★★★★ *Cloudy And Raining*
★★★★ *So Worried*

This group could give the Ravens a little trouble someday. Backed by Que Martin's diligent combo, they tackle two slow blues and get an excellent mood on both. Watch these birds. (Recorded In Hollywood 185.)

Moose Jackson

Big Ten Inch Record
★★★ *I Needed You*

The words "Not Suitable for Broadcast" are printed on the special disc-jockey labels of the first side. They could have added "Not Suitable For Release." The record business is not doing so badly that it need indulge in cheap, unfunny smut like this. We'll pass on rating it. Backing is a ballad. (King 4580.)

Mari Jones-Johnny Moore's Three Blazers

★★★ *Johnny, Johnny*
★★★ *Lonesome Train*

Johnny is a cute rumba blues ditty sung passably by Mari, spots some good modern tenor and Oscar Moore guitar, crisp rhythm. *Train*, a slow mood blues, features multi-tape singing by the gal and a well executed tenor sax-guitar duet, with Johnny Moore plucking 'em on this side. (Modern 888.)

Morris Lane

★★★ *Twilight Time*
★★★ *Poinciana*

Morris and his "Magic Saxophone"

Little David

★★ *Crying Blues*
★★ *Macayo*

Crying is an after hours piano and guitar instrumental; *Macayo* is a buck dance blues riff go for a tenor saxist, who doesn't prove much except that he can squeak at the drop of a beat. (RPM 371.)

Sax Mallard

★ *The Bunny Hop*
★★ *Accent On Youth*

This particular bunny hop is nothing but a mediocre jump blues alto solo by Mallard. It's backed by the pretty standard, done here mainly as a tenor solo with obbligato by Sax. (Mercury 70002.)

Howard McGhee

★★ *Man With A Horn*
★★ *12th Street Bop*

The Korean All Stars, recording in Guam, feature Rudy Williams' tenor on *Horn*, which is an extract from the LP. Reverse is Howard's tongue-in-cheek version of the *Rag*, a la Pee Wee Hunt. J. J. Johnson could fool any blindfold New Orleans jazz fan into thinking he was going on 70 and just out of the Vieux Carré. (Hi-Fi 1414.)

James Moody

★★★★ *Moody's Theme*
★★★★ *My Ideal*

Moody's Theme is a simple melody with pretty changes, which he plays with uninhibited volume on his alto. Same comment applies to the backing, except that the band gets a couple of chances to show itself. (Mercury 70001.)

Hot Lips Page

★ *Last Call For Alcohol*
★ *Old Fares*

Recorded in France, these are hybrid sides, halfway between jazz and r & b. Top side is a noisy, fast affair with Lips chanting intermittently; reverse, in which he sings the praises of the French capital, is fair jazz but mediocre juke box fodder. (King 4584.)

Todd Rhodes

★★★★ *Must I Cry Again*
★★★★ *Hog Maw And Cabbage Slaw*

Laverne Baker, a Ruth Brown type singer, does well with *Cry*, a good ballad of its type. *Hog Maw* is an ensemble vocal and instrumental effort taken at a medium rock. (King 4583.)

The Swallows

★★★★ *Where Do I Go From Here*
★★★★ *Please Baby Please*

Junior Denby carries the solo chores for this first rate group, tastefully executing a Charles Brown-ish delivery of *Here*, a good blues ballad. The side gets a fine mood and should be a winner. Reverse is a rather routine blues, performed well. (King 4579.)

Carmen Taylor

★★ *Let Me Know You Love Me*
★★★ *Please Tell Me Why*

Mercury's new entry in the girl blues-singing field has elements of Ruth Brown and Johnnie Ray. She sounds more like her probable self on *Why*. Both sides are slow-tempoed and get a good mood. (Mercury 70000.)

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HOLLYWOOD PREMIUM RECORD GUIDE

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Where the Bands are Playing

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Combos

Adams, Jig (Dixieland, Inc.) Corpus Christi, Tex., nc
Ammons, Gene (Papa) Philadelphia, Pa., 2/9/53-14, nc
Anthony, Al (On Tour) MCA
Armstrong, Louis (Rendezvous Room) Philadelphia, Pa., 1/7/53-12, nc
Barduhn, Art (The Grove) Seattle, Wash., nc
Bette & Jim Duo (Pere Marquette) Peoria, Ill.
Blue Notes (Blue Note) Flushing, L.I., cl
Blue Notes Trio (Leighton's Halfway House) Elmford, N.Y.
Brown, Hillard (Crown Propeller Lounge) Chicago, Ill.
Bruback, Dave (Blue Note) Chicago, Ill., 1/2/53-15, nc, (Birdland) N.Y.C., 1/16/24, nc
Bryant, Hayward Trio (Spot) Livingston, Mont., out 1/10/53, nc
Buckner, Milt Trio (Hi Hat) Boston, Mass., out 1/8/53, nc
Carie, Bette Trio (Bixby) Biloxi, Miss., h
Carroll, Barbara (Embers) New York City, nc
Cawley, Bob (Town House) Tulsa, Okla., r
Cleave, (On Tour) SAC
Colella, Stan (Green Acres) Auburn, N.Y., nc
Conte, Al Trio (Sheraton Lounge) St. Louis, Mo., h
Dacito (China Phasant) Seattle, Wash., nc
Dante Trio (Neptine) Washington, D.C., out 4/3/53, nc
Davis, Bill Trio (Papa) Philadelphia, Pa., 1-5/53-17, nc
Davison, Wild Bill (Times Square) Rochester, N.Y., nc
Dee Johnny Trio (Hour Glass) Newark, N.J., nc
Dixieland Ragpickers (Vagabonds) Miami, Fla.
Dominones (On Tour) ABC
Four Bros. (Eisenberg Legion Post) Buffalo, N.Y., out 2/5/53, nc
Franklin, Marty (Airport) Brooklyn, N.Y., nc
Furniss Bros. (Rendezvous Room) Philadelphia, Pa., out 1/17/53, nc
Gallard, Slim (Birdland) New York City, nc
Gibbs Quartette, Ralph (Stables) Biloxi, Miss., nc
Gordon, Roscoe (On Tour) SAC
Griffin Brothers (Trocaeria) Columbus, Ohio, 1/8/53-11, nc
Groner, Duke (Pershing Cocktail Lounge) Chicago, Ill.
Harlan, Lee (Walt's Rest) La Crosse, Wis., r
Harps, Daryl (Claridge) Memphis, Tenn., nc
Herrington, Bob (Clermont) Atlanta, Ga., out 1/2/53, h
Herth, Milt (Piccadilly) New York City, h
Hines, Freddie (Gay-lety) Cheboygan, Mich.
Ink Spots (Don Carlos) Winnipeg, Canada, 1/19/53-24, nc
Instrumentalist's Trio (El Cortes) Las Vegas, Nev., h
Jackson, Bulmoose (Romanian) Denver, Colo., out 1/3/53, nc
Jackson, Dewey (Playdium Centerfield Lounge) Elmore, Louis, Ill., cl
Jamal, Ahmad (On Tour) ABC
Jasen, Stan Trio (Lena's) Santa Rosa, Calif., out 1/11/53, nc
Kacher's Novel-Ayres Trio, Ned (Sky Club) Roseburg, Oreg., nc
Kent, Ronnie (Elk's Club) Walla Walla, Wash., nc
Kole, Ronnie (On Tour) ABC
Krupa, Gene (On Tour) ABC
Kubik's Rhythmaires, Wally (San Carlo) Yuma, Ariz., h
Lee, Vickey (Florence Country Club) Florence, S.C.
Lynn, June (Sarnes) Hollywood, Calif., r
McGuire, Betty (Golden Nugget) Las Vegas, Nev., nc
McKinley, Red (Melody Inn) Roseburg, Oreg., nc
McPartland, Marian (Hickory House) New York City, r

TIED NOTES

LYLE-JENKINS—Eddie Lyle to Vera Jenkins, October 23, in San Diego, Cal. Eddie plays bass and does comedy with The Stylists and Vera is ballet captain with the Ice Crystal Show.
MAURO-DUGAN—Ernie Mauro to Terri Dugan on Sept. 22nd in Ambridge, Pa. Ernie has opened a saxophone studio in Pittsburgh.
OTY-MCCORMICK—Lou Oty to Marcia Jean McCormick on Sept. 27th in NYC. Lou plays bass with Vincent Lopez.
ROSENTHAL-VERNEUIL—Manual Rosenthal to Claudine Verneuil on Nov. 2nd in Paris, France. Manual is symphony conductor.
SMITH-BROWN—Dick Smith to Virginia M. Brown on Nov. 1st in Worcester, Mass. Dick is disc jockey at WORO in Worcester.
WOODMAN-BROOME—Britt Woodman to Clara Broome when Duke Ellington's band came to N.Y.C. Britt plays trombone with Duke.

FINAL BAR

BURKE—Tommy Burke, blind pianist last at the Le Downbeat Club with own group died Nov. 26, of a cerebral hemorrhage. Tommy was 29 years old.
HARRIS—Paul Harris Jr., 41, musician, on Nov. 3rd in Dallas, Tex.
KINDER—Ralph Kinder, 74, organist and choirleader, on Nov. 15th in Bala, Pa.
LONG—Dick Long, 60, musician, on Nov. 2nd in Minneapolis, Minn.
RUMSEY—Joseph S. Rumsey, 63, musician, on Nov. 7th in Dallas, Tex.
SCOTTO—Vincent Scotto, 74, French composer of such hits as 'J'ai Deux Amours' and 'La Petite Tonkinoise', on Nov. 18th in Paris, France.

Down Beat covers the music news from coast to coast and is read around the world.

Singles

Bennett, Tony (Jung) New Orleans, La., 1/14/53-27, h
Belafonte, Harry (Blue Angel) New York City, 1/8/53-2/4/53, nc
Boswell, Connee (Chase) St. Louis, Mo., h
Brown, Ruth (On Tour) SAC
Damon, Vic (U.S. Army) WMA
Fisher, Eddie (U.S. Army) GAC
Coke, Nat (On Tour) GAC
Dandridge, Dorothy (La Vie En Rose) New York City, nc
Dillard, Varetta (On Tour) MG
Eckstine, Billy (Stanley) Pittsburgh, Pa., out 1/1/53, h
Flanagan, Ella (Colonial Tavern) Toronto, Canada, out 1/11/53, nc
Hawlewood, Marjorie (Salem House Cafe) Beverly Hills, Calif.
Le Due, Claire (Melbourne) St. Louis, Mo., h
McLaurin, Betty (Powellton Cafe) Philadelphia, Pa., out 1/8/53, nc
Prysock, Arthur (Black Hawk) San Francisco, Calif., out 1/6/53, nc
Reddie, Frank (Durant) Flint, Mich., h
Rodgers, Nina (Pamron Room) Modesto, Calif.
Russell, Jack (Crown Room) Los Angeles, Calif., nc
Vaughan, Sarah (Paramount) New York City, out 1/6/53, t

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RAGTIME MARCHES ON

NEW NUMBERS

ALLEN—A son, Daniel David, recently, in Chicago, Ill., to Mr. & Mrs. Larry Allen. Mom records for Mercury Records as Doris Drew.
ALTER—A daughter, on Nov. 15th, in New York City, to Mr. & Mrs. Lou Alter. Mother is former opera singer Jean Gibbons. Father is a composer.
BARE—A son, on Nov. 11th in Chicago, Ill., to Mr. & Mrs. Myron Bare. Father is disc jockey and son of Edwin Bare, veteran Chicago head of Robbins Music.
BURGESS—A boy, George Keith (4 1/2 lbs.), Sept. 29, in Galveston, Texas, to Connie & Bobby Burgess. Bobby plays trombone with Stan Kenton.
PAGERQUIST—A girl, (5 lbs. 6 1/2 oz.), Sept. 30 in Enino, Cal. to Mr. & Mrs. Don Pagerquist. Don recently left Woody Herman, to work out his Local 47 card.
SALMON—A daughter, on Nov. 9th in Pittsburgh, Pa. to Mr. & Mrs. Jimmy Glenn. Pop is with Bill LeRoy's orchestra.
KONITZ—A boy, Joshua Lee (9 1/2 lbs.), Oct. 21 to Ruth & Lee Konitz, in N.Y.C. Lee plays jazz with Stan Kenton.
MILLER—A son, on Oct. 27th in Atlantic City, N.J., to Mr. & Mrs. Pete Miller. Father is orchestra leader.
SHACHAL—A son, on Nov. 9th in Burbank, Calif. to Mr. & Mrs. Joe Shachal. Father is a drummer in the Spike Jones band.

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13-31-52

Veteran Maestro Mal Hallett Dead

Boston—Mal Hallett, one of the first of the nation's "name" bandleaders, whose units incubated many jazz stars, died here at the age of 59 on Nov. 20.

Among his former sidemen were Gene Krupa, Jack Teagarden, Frankie Carle and many lesser known but active New England jazzmen. Blues singer Teddy Grace also sang and recorded with Hallett.

From 1920-40 Hallett was a regular at New York's Roseland, and for many years his band was familiar to devotees of late night radio remotes across the country. He is also credited with having introduced the Andrews sisters in New York.

Originally a violinist, Hallett had to stop playing after breaking his arm in a fall in 1935. His signature, *The Boston Tea Party*, was once the clarion call for dancers throughout New England.

Krupa Cuts With Big Band, Strings

New York—Gene Krupa, back in New York after the JATP tour up in Honolulu last month, planned to spend several weeks here, during which time he was to record a series of sides for Norman Granz to release on Mercury.

Unlike his previous releases for the label, which featured the Krupa trio, Gene is using a full band, including strings. After spending the holidays at home, he'll go out on the road again with a trio.

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The Blindfold Test

Ralph Hails Duke, Stan; Flays Kaye

By LEONARD FEATHER

The Ralph Flanagan blindfold test interview was a friendly and interesting encounter. This was a surprise to blindfolded and blindfoldee alike, for Ralph had apparently expected to be given a trick test featuring all the pseudo-Glenn Miller bands, and accordingly was more than a little reluctant to participate.

However, when he found that the test simply featured representative samples of contemporary big-band records, his response was as honest as it was informative.

Ralph was given no information whatever about the records played for him, either before or during the blindfold test.

The Records.

1. Billy May. *Orchids In The Moonlight* (Capitol).

That's either Billy May or the English band that is doing a good job of imitating Billy May, but I'm going to say it's Billy May. I'm surprised we haven't heard it more often; I think it's one of the best records Billy May has ever recorded. . . . Well, of course, you know how I feel about dance music. The number one idea of our band is to play dance music, and we've been trying to push the idea of getting more bands into the dance band field; the same as Billy May has.

I'm a terrible dancer, so when I go some place to dance, which is practically never, the music has got to be very simple, with a very definite beat; no confusion so that you are left with one foot up in the air. That's why I like the Billy May band so much. If you can't dance to Billy May, I think you better give up. I'll take four stars.

2. Neal Hefti. *Always* (Coral). Frances Wayne & The Cavaliers, vocal.

I think that's Neal Hefti. I'll tell you what I'd like to hear more of: I wish he'd return to the same sound at the end of the record that he started with; I don't know exactly what the combination of instruments is, but it's a distinctive sound.

With our band we have tried to do the Miller thing as close as possible. I am a firm believer in trying to get a sound that the people recognize. For instance you can recognize Ellington, even though he doesn't use any one certain kind of voicing. If you play the last half of this record it would be pretty hard to tell who it is. I think it was Neal Hefti. I didn't like the vocal especially, mainly because the girl who sang lead was too close to the mike; or else the other people weren't close enough. There was too much lead and not enough of the under parts. I think I'll give this about three stars.

3. Stan Kenton. *Star Dust* (Capitol). Kenton, piano.

That's Stan Kenton. . . . We worked in Chicago, this summer, at the Edgewater Beach, and Stan was playing at the Blue Note—when we got through we would get in our cars and tear down to the Blue Note to hear as much of Stan as possible before they got through, in fact I got two or three tickets.

It's pretty hard to think of Stan's music without thinking of Stan, the guy. I think he is just about the warmest person you can find; he makes you feel real at ease when you talk to him. Everybody knows he is about the most sincere person in the world; but to get back to this record, *Star Dust* has been recorded so many times, I would never want my hand to record it. But here's a guy comes out with a record that I think is among one of the three records I like of *Star Dust*. Everything is terrific.

There's some parts of Stan Kenton's band that I don't like; there were some fellows in Kenton's band this summer that I thought shouldn't be there. I have heard Kenton's band play the same arrangements, with different musicians, and sound 100 times better.

For anybody to stick their neck out by recording *Star Dust* these days you've really got to come up with something, and I think this is it. Five stars.



Ralph Flanagan

4. Sammy Kaye. *Forget Me Not* (Columbia).

Do I have to say anything about that? Well is there any rating less than zero? I think this is terrible. You know I'm a pretty commercial guy; I think it's been proved by our band. We are trying to get people to like our music, and I'm in this business to make a living, but I can't see any value of any kind in this record. You know there have been a lot of people who have tried to cash in on the wave of terrible records that have been on the market in the last five years. I think this record sounds like somebody said, "Let's see if we can make a worse one and maybe the public will buy it and think it was great." It sounds like a "tongue-in-cheek" thing to me. I don't care who it is. It has no interest to me at all. Nothing!

5. Les Brown. *Ill Wind* (Coral).

The tune is *Ill Wind*. I'm going to say that is Les Brown. The clarinet is terrific; in fact I would like to hear the clarinet part over again. I think this is a happy combination of good music to listen to and good dance music, which is what we've been trying to get with our band. I think that the bands that are really in the dance band business now—Billy May, Ray Anthony, Herman—are making a good combination of music to listen to and good dance music. Actually this record doesn't sound like any one band all the way through, which is a good idea because it's a little monotonous to play the same type of thing over and over. This gives two or three guys a chance to play; the alto, the clarinet, and the trombone. It gives an arranger a chance to do a lot, and still, they certainly didn't try to get rid of the dancers by forcing them off the dance floor. I think this one is four stars, and I think it's Les Brown.

6. Jerry Gray. *All The Things You Are* (Decca).

I think that is Jerry Gray. First of all, whether it was the way it was recorded or not, the rhythm is not heavy enough to get the dancers interested. I think it was played very stiffly; it's just chugging along. I can imagine the guys sitting there wondering when this is going to get over. I'm on a little ticklish ground now, talking about a Glenn Miller type band, but let me just come right out in the open and say what I think about the arranger. Since we've had our band, we've had a lot of arrangers come around with arrangements. We have turned down many arrangements just like this one—just a pseudo thing, neither fish nor fowl. Once in a while something happens and it sounds like Miller, and then it stops, and then it doesn't sound like Miller. It's such a great tune; there have been a lot of records on it. That's a challenge to the arranger to try to do something better.

The blend of the reeds could have been much better. One guy breathes in a certain place, and another guy doesn't breathe; one guy cuts off a note and the other holds it over; and there was not much dynamics, it started out at a certain level and stays practically the same level all the way through. I'd give this one star.

7. Hugo Winterhalter. *Blue Violins* (Victor).

That's *Blue Serenade* or *Blue* something by Hugo Winterhalter. I predict that this is going to be one of the biggest records in the next three or four months. Leroy

Anderson opened up a field for this kind of music, and naturally RCA Victor is looking for some kind of answer to Leroy Anderson. I think definitely this is it.

The way the string players play, you can't get much of a feel. Unfortunately unless you had a hundred Joe Venutis in the band, you would never get what you want. It's great as far as strings trying to play something with a beat. Sometimes I don't think the buying public knows too much whether the thing has a beat or not. You can't explain swing, it's just a rhythmic beat, it's either there or it isn't. String players will never have it. . . . The main thing is that it sounds like Hugo Winterhalter, and he has built up a definite style, in both his instrumental tunes and his backings for different RCA Victor artists; especially Eddie Fisher. I noticed two or three little figures Hugo uses a lot. Considering it is string music (you have to make allowances for that) I think I'll give this five.

8. Woody Herman. *Stomping At The Savoy* (Mars). Arr. Ralph Burns. Chubby Jackson, bass.

It's pretty hard to think of that tune without thinking of Benny Goodman. I don't like this arrangement of *Stomping At The Savoy*. It's a little confusing; the solos are a little boppish, and then they come in with that figure—building up. It starts out very modern. I can see the effect the arranger is trying to get, start out very soft and build up to a big climax, but the way he did it was a little old-timey to me, to combine with the modernness of the rest of the record.

This record, to me, has a feeling of pulling ahead and then it drags back; especially the bass player, he doesn't play steady at all. He plays the notes well, but at times gets ahead of himself, and at times it gets behind. The record is too confused. It's such a good tune, a lot more could have been done with it. I give this one star.

9. Buddy Morrow. *Vereda Tropical* (Victor).

This is a definite attempt to copy Artie Shaw's *Begin The Beguine*. It's Buddy Morrow with a tune that has a latin title, *Vereda Tropical*, something like that. I don't especially like the arrangement, because there is too much of everything going on all the time. Everybody playing every minute. It might have been the last tune on the record date; you see the clock approaching that union deadline and you think this has got to be a take. The balance of the saxes was not good, a lot of places too much lead, and in one place a sax solo and the background was much too loud, speaking musically.

It's good for dancing, there's no doubt about it; every place that we have followed Buddy Morrow, the people have told us how much they enjoyed dancing to Buddy's band. But this is certainly not one of his best efforts, and I give this three stars.

10. Duke Ellington. *VIP's Boogie* (Columbia). Harry Carney, baritone; Jimmy Hamilton, clarinet. Rec. 1952.

That sounds more like Duke Ellington than Duke Ellington does. That is the real Duke Ellington. . . . It's amazing how everyone in the music field has exactly the same opinion about Ellington; that must prove something. You can sit up night after night, hour after hour, arguing and discussing music, and get nowhere, but when it comes to Ellington no one discusses Ellington, they all agree he's great.

These guys who play on this record are the ones I wish had never left Ellington; not that he doesn't have a good band now, he's always had a good band. I wish I could go back 10 years and have an evening to hear Ellington, and look forward to hearing these same guys.

Do you have six stars? I can't say enough as to how much I like this. Give it six or seven for my part.

Dorothy Killgallen Takes The Next Blindfold Test

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New York—Dizzy Gillespie, who opened this week at Snookie's here for a five-week run, will depart immediately afterward for a European tour on which, for the first time, he will take his entire combo with him, including bop singer Joe Carroll.

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Chords And Discords

Trudy Should Shut Her Mouth When Not Singing

New York City

To The Editors:

Charlie Barnet always had fine bands. The last great crew he led had Tiny Kahn, Maynard Ferguson, Manny Albam, along with Buddy Stewart and a new girl vocalist, Trudy Richards. I caught this band on a one niter in Ephrata, Pa. The new chick seemed to have it. She displayed a fine appearance, good delivery and a solid beat. BUT she also had a fine set of pipes.

Later it was good to see Trudy go out on her own. It was good to behold the big switch: a "new" singing single who had the benefit of big band experience. Trudy still makes it in the throat department, but she should confine her voice to singing, not making a fool of herself via an article in the Oct. 22 issue of the *Beat*. Girl don't know.

No Tyro, He

She put down the arranger on her Arco recording. Most professionals would vie for this arranger's services. Yet, for this date, he takes on a minor record company, and a brand new singer. Trudy makes reference to this arranger's use of strings as "one of his initial attempts." This same musician (Pete Rugolo) only studied with Darius Milhaud!

Coincidence

New York—Laurie Brewis, English-born intermission pianist at the Cafe Albert, was struck by the original style of Irene Williams, featured with the Herman Chittison trio there. He recalled an old record from his collection in England of a tune he thought would make ideal material for her.

Brewis went to some trouble to have friends locate the disc in England. The title was *What Wouldn't I Do For That Man*; and, Brewis recalled, it was played by the Charleston Chasers, with Phil Napoleon and Benny Goodman.

When he finally got the record and showed it to Miss Williams, they both observed another detail. The vocal on the side was by Eva Taylor—Irene Williams' mother!

As for the pop type scoring with strings, the arranger in question was making "initial attempts" along these lines with Capitol recording stars such as Nat Cole and Mel Torme as far back as 1949. Doesn't Miss Richards recall Mel's rendition of *Again?* What of the brilliant job this Milhaud student did with Nathaniel's greatest, Billy Strayhorn's *Lush Life*? For this cat, at any rate Weston or Winterhalter could never write so imaginatively for strings.

Maybe Trudy wants what most singers do. Too many singers think success comes with a movie contract as with Doris Day, Monica Lewis or Peg Lee. But it is so good to have a Lee Wiley, Jeri Southern and Lady Day around to remind us that singing can be an art form.

P. F. Begley

Nat, Take A Bow

Cleveland, Ohio

To The Editors:

Just a line to tell you how much I enjoyed Nat Hentoff's most intelligent article entitled *Cherchez Les Femmes* in the Dec. 3 *Down Beat*.

I think it was by far the most honest writing I've seen on that particular subject.

Barbara Carroll

Explanation

New York City

To The Editors:

Sorry I didn't explain in the notes to 1937-38 *Benny Goodman Jazz Concert* how it's possible that Helen Ward left the band in 1936 and still is represented in the album.

Helen did sing with Benny in 1937. It happened on a broadcast on April 29, 1937; she made the one appearance for old time's sake. It was one of the broadcasts I went to, and I sat on top of Gene Krupa's drum cases, jammed between him and the wall of the stu-

dio. This one was done from a studio in the afternoon before a small audience, and in order to make it sound like the others we "bled" the bigger crowd applause from the previous and following selections flush with this one.

George Avakian

More About Hans

Linköping, Sweden

To The Editors:

Since I am quite an old jazz connoisseur, though being only in the beginning of the '20s, I do know quite a bit about the European jazz scene.

So, when I read the July 16 *Beat*, and saw that enthusiastic letter "Hans is Hip", I was pleasantly surprised, for I do know this Hans Koller too. To tell you a little bit more about him:

He is just around 30 years of age and comes from Vienna, Austria, where he worked until mid '50. There he led from '48 the Hot Club Vienna Orch., an octet in a further-developed Woodchoppers style. In 1950 they had to disband as there were no jobs for such a modern jazz group in waltzing Vienna. Koller himself went to Germany then and is leading his own group for more than one year now.

I always was astonished that, no matter with whom he played and where, he never was commercial. This besides his wonderful modern conception and his technical abilities and ideas makes him—and not only in my eyes, as you have seen—the outstanding European jazzman. I do hope he will find a better chance in the future.

I enclose a couple of pictures of the recent Koller Quartet, including: Jutta Hipp on piano, Franz Roder on bass, Karl Sanner on the drums, and Hans with his tenor.

J. I. Potemtoff

To Hines' Defense

Livingston, Montana

To The Editors:

Re: John Hammond's article on Louis and Father Hines. He claims Hines has gotten sloppy and doesn't back other instrumentalists very well.

Maybe he hasn't heard him or maybe he doesn't want to.

I listened to Father and his new combo at the Blue Note last February. His solos were terrific, and when he worked with the rhythm section he was really sharp.

Also I listened to the Louis Armstrong All Stars in Butte and brother, they were great.

Jackson White

Strictly Ad Lib

(Jumped from Page 3)

BOSTON

Louis Armstrong makes a long-awaited Storyville stand Dec. 10. First time he's played a jazz club in the city; before, it's been just concerts, theaters and a plush uptown spot... Storyville will end the month with Erroll Garner and George Shearing... Bobby Hackett broke it up at Mahogany Hall, thereby insuring the continuance of the club. His swinging front line included clarinetist Al Drootin and trombonist Dick LaFave. Vic Dickenson took LaFave's chair for a week when Dick went to the Latin Quarter... Muggsy Spanier opened for three weeks Dec. 8... Charlie Parker started his Hi-Hat week December 8 following Illinois Jacquet... The Cecil Young quartet returned for a week on the 15th and the last fortnight in December the room will rock (if not collapse) to the combined ministrations of Slim Gaillard and Milt Buckner... The Wilbur DeParis band left the Savoy after a loot Hassel and Joe Thomas brought in a rare contemporary specimen—a swing band—aided mightily by trombonist Henderson Chambers and clarinetist Pete Clark.

SAN FRANCISCO

James Moody's band did surprisingly good business at the Black Hawk during November. Moody is not well known in this area and his records get relatively little airplay. However, the swinging group built business into one of the best runs in some time at the club... Curtis Lowe has the band at the Champagne Supper Club, Teddy Edwards leading the group at the Emanon Club and Roy Porter with a small combo at the Alabam... Harry Edison cropped up as a featured performer at the Say When in November. Teddy Bunn's trio, with Jimmy Bunn on piano, plus Connie Jordan and Harry the Hipster completed the show... Vido Muzzo, Art Pepper and Milt Bernhart scheduled to open at the Black Hawk on December 15 for three weeks replacing Illinois Jacquet who has been moved up into next year. This will mark Vido's third Christmas at the club.

Phineas Newborn, passing through town on a blues band who excites piano cats like no one but Tatum... KNBC deserves kudos for presenting the Duke Ellington broadcast from Birdland. The station sent to New York for the tapes when the live broadcast was cancelled on the Pacific Coast net... Georgia Gibbs inked at the last minute to hypo the Johnnie Ray show at the Fox... Norman Granz flew up from L. A. to preview his Fred Astaire album on Bert Solitaire's KRE show... Stan Kenton's plan to play a week at the Curran theater in February scrapped as the Big Show is planning several West Coast dates... Will Mastin Trio with Sammy Davis Jr. broke all records at the Fairmount this fall and that includes Lena Horne and Frankie Laine.

MONTREAL

Erroll Garner played a week at the Seville theater recently in the company of bassist Rodney Richardson and drummer Joe Harris. Janis Paige was on the same bill. Ethel Smith and Alan Dale followed. Ray Anthony inked in for January... Organist Connie Marson, TV sensation, is currently at the Mermaid lounge of the Continental... Yvonne, formerly of Duke Ellington's organization, currently with the Ray Laval trio at the Venus De Milo room... Hal Gaylor, Billy Graham, and Steve Garrick are back from a trip to New York looking over possibilities there. They call themselves "The Three G's"... Yvan Landry had an almost unanimous victory in the vibes division of the Montreal musicians popularity poll conducted on "Jazz At Its Best" on CBM last month. Nick Ayoub on tenor and Freddie Nichols on baritone also had runaway wins.

Take It Easy, Says Desmond

(Jumped from Page 2)

more each day.

"Look at Nat Cole. He's proved that with all the screaming and hollering going on, he can sing softly and in good taste and have three big hits in a row.

"I like to think that it's possible to make it gradually: have some steady sellers behind you and try to make each release a good one and pretty soon everybody will know you're around and you can last awhile. If you get a hit,

wonderful, but don't build that monster to do it.

Buddy On Right Track

"Buddy Morrow is doing such a good job of that. He's had three good sellers in a row with *Night Train*, *Julip*, and the new one, *Greyhound*, and all he needs is one or two more and he's in. Everybody will know and recognize the name without associating it with a gimmick. He could be the guy to break the whole band business wide open and then stay on top for a long time after he gets there.

"That's the way it can be done—gradually. And I would guess that you gain a great deal more personal satisfaction along the way."

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KDB-2

The Trouble With Cinderella

(Jumped From Page 3)

already set up for myself, I was in no mood for any long-range plan involving such activities as schooling or training of the sort necessary for the average profession.

I was looking for a short-cut, a quick way out.

There were four little things I had determined I wanted out of life. These four little things I had fixed my sights on were, in almost any order at all, a) Money, b) Success, c) Fame, and d) that old blue-bird Happiness. Recognize the formula? Naturally, our little Cinderella friend, of course, complete with magic thinking and all the usual trimmings. Well, why not? There are plenty of so-called grownups tearing around chasing their tails in this futile pursuit, so it shouldn't be too hard to understand how a kid of thirteen might be doing the very same thing.

There were, to be sure, several minor problems connected with my accomplishment of the above aims. But I soon found a way to overcome any obstacle. There are many different kinds of weapons a fellow can choose from in his own personal fight against the world. Having grown up in the midst of the John Held era, I chose the weapon which appeared to me to hold forth the best chances for helping me to accomplish my desires in a hurry—a saxophone.

Hookey Player

The idea first occurred to me during a vaudeville show at the old Poli's Palace Theatre on Church Street in New Haven, Conn. I used to attend these shows quite frequently. Despite the fact that I was supposed to be solving such abstruse algebraic problems as how much X might owe Y if Y worked Z hours for him for 3 days at A, B, or C dollars per hour, I somehow was unable to whip up any enthusiasm for these erudite matters. I therefore did the only sensible thing a boy of thirteen can do under such circumstances. I played hookey. To while away the time, I began to make illicit excursions into the world of theatre as exemplified by these vaudeville shows at Poli's Palace. In the beginning, there was a slight difficulty in regard to the matter of admission. I had no money and would not have dared ask for it at home. In the first place there wasn't enough money around home for this sort of frivolous stuff, and in the second place there was no way I could have accounted for the need for this money at a time when I was supposed to be pursuing my alleged education.

However, after a short time, I got to know my way around Poli's Palace so well—side entrances and back—that the price of admission became nothing more than an abstract academic question. From then on I became a fairly regular patron, if not a cash customer, of Mr. Poli's.

As I remember them, most of those vaudeville acts were scarcely designed to interest a kid of my age and predilections. Nevertheless I was fascinated by them. They gave me a glimpse into a new and utterly different kind of fantasy-world. I used to stare at those people up there on the stage, singing, dancing, laughing, joking; but of course I was far too shy to imagine myself up there in any of these capacities.

Then one day I saw an act through which I conceived the idea that there might be a niche for me in that gilded, tinselled world.

Sharp As A Tack

The thing that distinguished this act was the small orchestra accompanying it, which sat right up there on the stage—unlike the regular theatre pit band of Poli's Palace, to which I had never paid a great deal of attention. These stage musicians, though, were something entirely different. I watched them with rapt and breathless interest, staring at them with a wild surmise. The clincher came when, along toward the middle of the act, one of the musicians, all dressed up in a blue-and-white-striped blazer, came down to the footlights, knelt down



Artie Shaw

on one knee (looking sharp as a tack and rakish as all get-out to me as I sat entranced in my stolen seat), and played a tune named *Dreamy Melody* on a shiny gold saxophone.

Well-sir—that did it.

Suddenly it popped into my addled head that if I could manage to get hold of one of these complicated-looking gadgets and learn to play the thing, I too could be doing what this lucky fellow was doing. At the time, it seemed to be the ideal version of any Good Life I could imagine. For what could be better than to be traveling around the country with all those beautiful chorus girls, making several thousand dollars a minute for doing nothing but wearing a blue-and-white-striped blazer, looking sharp as the aforementioned tack, and causing lovely blatting noises to come out of a gleaming, glittering, glistening, golden gadget with mother-of-pearl keys stuck all over it? I don't remember owning a blazer at the time, but I probably figured I could manage to get hold of one somehow—I don't believe it even occurred to me that a guy could play one of these instruments dressed any other way.

But getting hold of a saxophone turned out to be a lot tougher than I had imagined in my first burst of exuberance. My mother, when I broached the subject, had never even heard of a saxophone. I managed to explain what it was, and once I was able to convince her that saxophones were supposed to have some vague connection with music, the idea of my playing one

was not too repellent to her. She did fire off one last shot, though—since I was at last becoming interested in music, well, there was that piano still sitting there in the living room after all the money it had cost, doing nobody any good at all. But I stuck to my guns—or rather my saxophone—and after a few days I succeeded in winning her over.

My father, though, was of a different mettle. To begin with, he had been against the idea of buying the piano at all, and after I had quit the thing, he never did tire of pointing out to my mother how right he had been in the first place. This naturally did not make for tranquil domestic relations; and as a result of the constant bickering about the piano, the cost of my "musical education," and the fact that in the end, no one, including myself, had got anything at all out of the whole business as a result of all this, music was a sore subject with him.

Paternal Protest

Also, like my mother, he didn't know what a saxophone was; but unlike my mother, he made it quite clear that he not only did not want to know but would bat me over the head if I insisted on continuing to talk about some damn-foolishness (or, as he put it, in Yiddish—*mishugas*) which could only wind up with the spending of more hard-earned money on further impractical and nonsensical whims. And when my mother finally managed to get through to him for long enough to make him understand what we were talking about—when he heard what this new-fangled gadget of a saxophone was—there was an explosion that came close to blasting the whole idea to hell and gone, and me right along with it!

In time my mother and I managed to prevail, by bludgeoning and cajoling him into a surly resignation of sorts; but even at that he fought the good fight and was vanquished only after several miserable weeks of entreaty, pleas, stormy weeping scenes, and threats (on the part of my mother, for I was scared as hell of him), and every conceivable sort of promise (on my part) of the way in which the acquisition of this instrument would benefit everyone concerned.

Even then the battle was not yet won. He had become resigned, but he was a long way from active cooperation; and cooperation was something he could not, and mulishly would not, be coerced into, in spite of more threats, more tears, and all the combined hell and high water either my mother, or I, or both of us, could produce. Finally, however, something had to give, in

How To Get Signed Copies Of 'Cinderella'

Through a special arrangement with the publisher, Farrar, Straus and Young, and Artie Shaw, the readers of *Down Beat* may obtain an unabridged copy of *The Trouble With Cinderella* personally autographed by Artie Shaw by sending \$3.75 in check or money order to *Down Beat*, Box AS, 2001 Calumet Avenue, Chicago 16, Ill. The book will be sent to you postpaid.

this tussle between the irresistible force and the immovable object. We wound up with a compromise.

The compromise was this: as soon as my high school term was finished I was to get a job during summer vacation as errand boy at a grocery store run by a friend of my parents. That way I would earn the forty dollars I needed for the second-hand Saxophone Of My Dreams, which, at the time of this decision, reposed peacefully and silently in its purple-plush-lined, imitation-leather case in the window of Wroczina's Music Shop over on Centre Street, opposite—fittingly enough—a police station.

At a salary of four dollars per week, I put in ten weeks at Gorn's Delicatessen Store on Orange Street, after which, there being no further need for me to continue in the neighborhood distribution of food supplies, I guzzled down one last free bottle of Delaware Punch, promptly severed all connection between myself and Mr. Gorn without even a slight pang, and tore over to Wroczina's Music Shop. I handed

over the money, gathered up my precious submachine-gun—pardon me, I mean saxophone—and tenderly lugged it home.

From that day on I was on my way. Where I was going, how it would wind up, what it was going to be like when I got there—none of this mattered in the least.

I knew where I wanted to go, this saxophone was my carfare, and all I had to do now was to learn what to do with it in order to get what I wanted.

I guess I was about as happy right then as I ever expect to be. For if ignorance is bliss—right then I had it; and I don't suppose, no matter how hard a fellow tries, he can never get back to his original ignorance again.

There have been plenty of times since then, when I would have given a great deal to be able to feel the way I felt that day when I brought home that beatup old saxophone. There have been times when I've had some pretty good moments here and there along the way; but I guess there's no way to top your first really good moment.

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(To Be Continued)

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Pianistics

Chittison's Travels: From Flemingsburg To Farouk

By SHARON A. PEASE

Chicago—The talented pianist Herman Chittison is currently making a tour of night clubs and theaters, with his trio and featured vocalist Iren Williams. Chittison first broke into the national limelight through his work as the house piano player at the fictitious *Blue Note Cafe*, principal setting for the famous CBS radio drama *Casey The Crime Photographer* (1942-51). Through this, and many other radio programs, and numerous recordings he has established a nationwide following of avid fans.

Herman was born in Flemingsburg, Ky., in 1909. "My early efforts in music didn't receive much encouragement," he says. "My fellow townspeople thought I should be helping my father, who was a carpenter. As a result my interest was turned to more practical things—physics and chemistry, and I later majored in these subjects at Walden College and Kentucky State. However, I couldn't get music out of my system and continued to devote considerable time to practice."

Ziggin' With Zack

Eventually Chitt's inherent de-

sire to create music could no longer be restrained. He secured a job with Zack White's band in Cincinnati and concentrated on the development of his piano style. "I just picked up ideas wherever I could," he states. "I guess Fats Waller and Earl Hines were my chief influences during that period."

After several years of band work and a vaudeville tour as accompanist for Stepin Fetchit, Herman traveled to Europe. During the next nine years he worked many of the better clubs in France, Holland, Belgium, Switzerland, Italy, Spain and eventually Egypt. While in Cairo in 1938 he played at the wedding when King Farouk's sister became the bride of the Crown Prince of Iran.

Back Home Again

Upon returning to the States in



Herman Chittison

1941, Chitt's initial engagements were in plush New York supper clubs, including the Blue Angel and Le Ruban Bleu. Then he began working in radio and has since been featured in innumerable network shows. He has also worked frequent recording dates and his solos are spotlighted in *Keyboard Capers*, a Columbia LP album. Another Columbia LP release features Chittison supported by the bass and guitar that form his trio.

The accompanying example, a chorus of the popular Dorothy Fields-Jimmy McHugh standard *Sunny Side Of The Street*, was transcribed from Chittison's rendition in the previously mentioned Columbia LP album *Keyboard Cap-*

ers (CL 6134).

Interpolation

Section ABD is the principal theme from the first eight measures of the second chorus. Section C is the bridge from the second chorus. The *Fine Ending* is the final tag of the record. Chittison employs the rare technique of interpolation. Instead of variation inventions around thematic material, he injects standard and natural substance that is completely foreign to the original tune.

For example, his principal theme

(ABD) is actually a new melody and harmonic sequence with a suggestion of the old melody in inner voices, and the smooth phrase ending passages. Herman is a master of the delightful techniques of impromptu interpolation. His work results in artistic mood music. Chitt's performance of the illustrated example is a marvelous setting for a relaxing peaceful reverie.

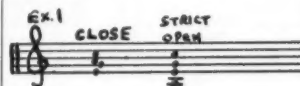
(Ed. Note: Mail for Sharon A. Pease should be sent to his teaching studios, Suite 619, Lyon & Healy Bldg., Chicago 4, Ill. Enclose self-addressed, stamped envelope for personal reply.)

Arrangers' Corner

By SY OLIVER and DICK JACOBS

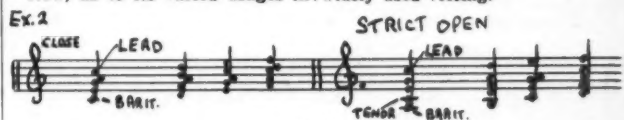
We're going to discuss a problem that seems to be bothering a lot of you fellows. The subject is the construction and use of STRICT open harmony. Notice, that we emphasize the word strict. There are many forms of open harmony, but the type we're going to talk about is the strict form.

Now, as to its construction. Very simple. Start from any closed position chord. Take the harmony note which lies directly under the melody and lower it one octave. That's all there is to it. Here's how it looks.



Ex. 1

Now, as to its varied usages in



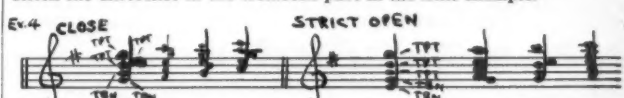
Ex. 2

2. To get depth in combo voicings. Check the example and you'll see the greater spacing in the open voicing.



Ex. 3

3. As a means of avoiding very high ensemble trombone parts. Check the difference in the trombone part in the next example.



Ex. 4

We'll see you next time out with answers to a lot of questions you've been sending in. Also, we're going to resume the *Parting Thought* feature.

(Send your questions to: Sy Oliver-Dick Jacobs, 1619 Broadway, New York 19, N. Y. Self-addressed stamped envelope for personal reply.)

Herman Chittison Solo On 'Sunny Side'

Medium bounce tempo

① ② ③

Fine ending

8th loco

D.S. at Fine ending

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THE Tone Heard 'Round the World

Feather's Nest

By LEONARD FEATHER

A few years from now, when we leaf through our back-number files of *Down Beat*, we may be curious to recall what kind of year 1952 was for jazz in these United States.

We will find the answer a complex one, and in general a reflection of the greatly improved conditions that attended jazz in its various manifestations via records and radio, college and concert hall, one-nighter and location, and especially in its global aspects.

To J. J. Johnson, punching a time-clock in a defense plant in order to maintain living conditions for his family, or to Kai Winding, who had to take a job playing pit band music because he couldn't play the kind of music he likes and stay in town, or to many other fine musicians in less than fine jobs, it may seem ironic to read a pontifical announcement that 1952 was a good year for jazzmen. Perhaps the statement should be amended to read: this was a far better year than most, more good musicians were getting due recognition than hitherto, fewer were being driven to drink by psychological-economic pressure.

Jazz Around The World

For this was the year when the market for jazz could be assessed on an international level; when it was possible to fly a musician to Sweden, tour him for a week in concert halls, fly him right back clutching a fat salary check, and come out ahead—a procedure adopted successfully with Charlie Parker, Teddy Wilson, Stan Getz and others. It was the year when Norman Granz took his JATP unit on its first European tour with tremendous success; when Louis Armstrong scored his greatest triumphs in Europe, as did Gene Krupa's trio in Japan, Dizzy Gillespie in France, and scores more in a dozen other countries. This is by now an emphatic trend, and one that only war could stop. (In Korea, war even encouraged it—witness the Pettiford jaunt.)

1952 was the year when jazz record sales moved, slowly and irrevocably, from single records to LPs; when, thanks to the collations released on Capitol, Mercury, Savoy, Dial and Blue Note among others, virtually everything of lasting value in modern jazz became available on LP, and the only occasion for a 78 turntable was a Get Out Those Old Records evening.

The Concert Disc Trend

It was the year when the phenomenal success of Benny Goodman's Carnegie Hall 1938 concert LP led to the issue of a similar 1946 venture by Woody Herman, while other bandleaders dug into their vaults to see what old airchecks and concert recordings they could produce for LP release. Not only old concerts and broadcasts, but current performances on one-nighters and in such spots as Birdland and Storyville, became ammunition for the jazz disc market. The trend that Norman Granz started almost a decade ago when he released the very first on-the-spot recording, Vol. I of *Jazz At The Philharmonic*, has been imitated to the point where in the not invisible future we may see the majority of combo jazz records recorded in front of an audience.

In general, it was a year when the major labels, notably Mercury, Capitol and Victor, paid tribute to jazz by realizing that the tribute could be returned in cash; when many smaller labels like Discovery, Fantasy, Galaxy, Roost and Prestige, were brave enough to invest time and money on young and promising jazz talent. And when a few musicians, dissatisfied with the deals they could get elsewhere, formed their own companies—among them at present are Dizzy Gillespie, who started in 1951; Woody Herman, Lennie Tristano and Charlie Mingus.

On With The New

In the band field, it was the year when the old names revitalized proved to be of greater musical interest than the new names.

Billy May's band made tremendous headway, commercially, in its first year, even had its own European tour set up for next spring; musically, it proved almost sterile after the novelty of the slurred-sax sound had worn off. Neal Hefti had the only other new band that made some attempt to swing; Eddie Sauter and Bill Finegan, while shrugging off jazz and ad libbing, started a recording band that showed some originality of sound and of orchestration.

But, for many of us, the year's biggest kicks came from three older names with partly new bands. Duke Ellington, almost snowed under with tributes to his Silver Jubilee, pushed his head up through the avalanche of good-luck telegrams long enough to remind us, via a few records and broadcasts and a memorable Birdland week, that there's still only one No. 1 boy in his game. Woody Herman survived the dawn of the Atomic Era, the Neurotic Era and the Anti-Band trend and landed feet first, still swinging, with his stars from Mars. Count Basie, back in the big band business for good—for very good—produced one of the year's few outstanding new instrumental stars in tenor man Paul Quinichette, and outswung everyone with a brand of music that seems as nearly timeless as anything can be in jazz.

Big Year For Concerts

It was the year when concert units, even booked on adjacent nights in the same hall, could rack up respectable profits, as did Norman Granz when he presented Shearing, Basie and Eckstine in two sellout shows the very night after Duke Ellington, Billie Holiday & Co. had played to more than 5,000 people, also in two shows at Carnegie. Many a promoter had shaken his head and predicted the jazz concert idea would soon be run into the ground through over-indulgence; but by the end of 1952 such a development was not even on the horizon.

1952 was the happy year when, little by little, the four major radio networks opened up their after-midnight arms to jazz. Live jazz from the Blue Note and Nick's and the Tiffany and the Embers; recorded jazz by scores of disc jockeys, many of them impelled as much by a sincere interest in good music as by the profit motive.

And on location? It was a greatly improved year for jazz in the clubs and restaurants too, in many cities. For New York City, especially, the picture was incredibly bright. A recent visitor could find, in *Manhattan alone*, the following attractions to catch during a lighting tour of the island:

Manhattan Merry-Go-Round

Duke Ellington at Birdland; Billy Taylor, Mary Lou Williams, Oscar Pettiford et al at the Rhythm Room; Ahmad Jamal and Joe Bushkin at the Embers. Arnett Cobb at the Savoy; Erroll Garner at Minton's Playhouse; young boppers galore at the Paradise. Eddie South at the Copa Lounge, Ben Webster at Snookie's, Marian McPartland at the Hickory House. Jimmy McPartland at Lou Terrasi's. Billy Butterfield at the Blue Note, Eddie Condon at Condon's, the Salt City Five at Childs Paramount, Phil Napoleon at Nick's, and of course the weekend jam sessions at Central Plaza and Stuyvesant Casino. Herman Chittison at the Cafe Albert, Charlie Barnet at the Paramount, Dizzy Gillespie at the Apollo. And so into the night. And this without mention of the innumerable jazz combos employed in Brooklyn, the Bronx, and Long Island. Hardly a depressing picture, is it?

Oh, and just one more thing without which any column about 1952 would be incomplete, and without which half of Harlem would go back to juke boxes. It was the Year of the Hammond Organ.



Coast's First TV Jockey, Al Jarvis

Hollywood Teletopics

'Beat' Survey Indicates DJs Are Nowhere In TV

By HAL HOLLY

Hollywood—Ever since it became obvious that television would, sooner or later, become of more importance in the entertainment world than movies, radio and stage combined, there has been much speculation as to how radio's platter chatter pitchers, commonly known in their profession, if such it be, as disc jockeys, would make out in the new medium.

Down Beat just concluded a survey on this situation here in this territory, and since the Los Angeles area, with seven TV outlets in operation, is generally accepted as a major TV testing ground, the results, though not necessarily conclusive, should be of interest. Our deduction: the outlook for disc jockeys and record shows in video, generally speaking, is not bright.

Peter Potter's Pickled Platters

To date, though most of our local platter pitchers have made a stab at TV with some kind of show, only one, KNXT's Peter Potter seems to have carved out an established place for himself in TV without departing entirely from the use of phonograph records and accepted disc jockey patterns. We're referring of course to Pete's *Juke Box Jury* (Saturday, 10:30-12 p.m.) (See *Turning the Tables* this issue).

Al Jarvis, the West Coast's first platter pilot to enter video on a regular basis, started on KLAC-TV with an afternoon disc session in the early days, but now on his

Monday-through-Friday KECA-TV presentation (3-5:30 p.m.) he has dropped records entirely and makes it with guests, comments, and entertainers backed by a live

six-piece combo (no brass) headed by pianist Eddie Truman.

Two well known L.A. disc jockeys are featured, if that's the term, on video shows on which the entertainment is provided by Snader Telepictures, the three-minute telefilms showcasing name bands and singers.

Gene Norman handles a Monday-through-Friday Telepictures show (4-6 p.m.) on KHJ-TV. His contribution consists of interviewing musical personalities (the setting might be the interior of a home) and delivering commercials. Alex Cooper, whose Telepictures show (KNBH, Saturdays 9-9:30 p.m.) had just started at this typing, follows the same general pattern, but uses a lighter approach and, for whatever visual impact it may have, appears in a white-tie-and-tails outfit.

He Has A Heart

Bill Anson, the only other platter program personality working regularly in video, also gave up the use of records (except for theme music) after a few attempts. Bill, an experienced nitery performer (emcee and singer) before he took to spinning platters, has, like Potter, succeeded more than the others in establishing himself as a "TV personality." His current show (KTTV, Thursdays 7-7:30 p.m.) *Have a Heart*, is a human interest show (he interviews victims of bad luck and endeavors, usually with some success, to obtain aid for them) growing out of the "Helping Hand" gimmick he introduced on his now discontinued TV platter program.

All agree that the disc jockey as such will never be the big man in TV that he became in radio. But TV has increased the importance of daytime radio, and the future of the radio disc jockey is secure as long as the world's recorded reservoir of music—the best and the worst—is available for free.

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Record Reviews

(Jumped from Page 13)

trumpet, and rhythm.

Prestige deserves less credit, however, for its constant and confusing habit of changing titles. *Sensual*, for instance, was released in Sweden as *I Can't Get Started* and features not just the chord changes but the actual melody of the Gershwin tune. Similarly the third and fourth sides above are clearly *All The Things You Are* and *Mean To Me*.

The music on the whole is satisfactory, though a couple of the sax solos suffered from squeaky reeds. Bengt Hallberg plays piano on the last four sides. (Prestige LP 133.)

Red Norvo Trio

- ★★★★ If I Had You
★★★★ I'm Yours

Two belated sides by the trio that captivated thousands last year: Red, Charlie Mingus and Tal Farlow. Both sound luxuriantly relaxed without ever getting logey. This is as far from screaming-tenor music as you can get, and it's nice to reflect that jazz is big enough to encompass both. (Discovery 166.)

Anita O'Day

- ★★★ No Soap, No Hope Blues
★ The Lady Is A Tramp

Aided by a good rhythm section with Roy Kral on piano, Anita has her best Mercury side to date in *Blues*, a cute swinging little tune with good lyrics. The coupling has a good Kral solo, but Anita's intonation is so devious that it's actually embarrassing. (Mercury 89012.)

Art Pepper

- ★★★★ Suzy The Poodle
★★★★ Tickle Toe

Personnel: Pepper, alto; Russ Freeman, piano; Bobby White, drums; Bob Whitlock, bass. *Suzy* is evidently an Indiana poodle. Art works his way through the standard's familiar changes a little less fluently than usual, but the quartet keeps a fine beat moving throughout. *Toe*, which Lester Young wrote and recorded with Basie in 1940, is a tasty dish with a dash of pepper added. (Discovery 170.)

George Shearing

- ★★★★ Lullaby Of Birdland
★ When Lights Are Low

Second Thoughts Dept.: By now you must know that *Birdland* is fast becoming a big instrumental hit. Enforced repeated hearings of the Shearing disc on the air have convinced us that though we were right about the solos, we were unfair in rating the record so low, since the theme is perhaps the most attractive George has written, and it's still growing on us. (MGM 11354.)

Billy Taylor

- Laura
Lady Bird
All The Things You Are
I'm Beginning To See The Light
What Is This Thing Called Love

Album Rating: ★★★★★

Recorded at George Wein's Boston Storyville club, supervised and annotated by Nat Hentoff, this is a typically fleet and fecund series of improvisations by Billy, with Charlie Mingus and drummer Marquis Foster. Looks like a record month for the North Carolina piano flash, who also steals top honors on *Jazztime U.S.A.* (reviewed above). (Roost RLP 406.)

RHYTHM & BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

Bobby Blue Bland

- ★★★ Lovin' Blues
★★★ I.O.U. Blues

Southern blues, with telling vocal, guitar and tenor work by a group called the Beale Streeters. (Duke 105.)

Tiny Bradshaw

- ★ Strange
★★★ Soft

Strange spots Tiny singing a flimsy ballad; *Soft* is a slight instrumental featuring a light, swinging rhythm section, some passable tenor, and a catchy closing riff a la *One O'Clock Jump*, small band style. (King 4577.)



LADY DAY RETURNS to wax this month in eight sides recorded by Norman Granz for Mercury—first Billie Holiday—sides in almost a year. They'll be reviewed in the Jan. 13 issue.

The Checkers

- ★★★★ Let Me Come Back
★★★★ Night's Curtains

A new vocal group makes an impressive debut, should have a hit its first time out. The group boasts an excellent bass-baritone who carries the load on *Come Back*, a first rate piece of rhythm material (which will probably wind up in a pop version once this record comes to some alert recording man's attention). *Curtains* is a bluesy ballad, on which the group builds and sustains a deep mood. Though a tenor carries the solo role, it's the bass who again steals the show with his work in a harmony role. (King 4581.)

Joe "Papoose" Fritz

- ★★★ Better Wake Up Baby
★★★ Real Fine Girl

Baby is a slow blues; *Girl* a medium blues. Both are sung acceptably by Fritz with help from a well recorded combo and a comparatively tame tenor man. (Peacock 1606.)

Roscoe Gordon

- ★★★ Too Many Women
★★★★ Wise To You Baby

Roscoe's big problem is to figure how

he can handle his supply of *Women* on the medium paced first side. At a slower tempo, he tells his number one gal that he's got her tabbed in his convincing southern blues style. Band is heavy and over-recorded. (Duke 109.)

Lionel Hampton

- ★★ A Kiss Was Just A Kiss
★ Gates Steps Out

Kiss has Hamp opening a ballad side with a small slice of subdued vibes, Irma Curry sings, Eve Lynn does a recitatif with Hamp providing obbligato and Curry winds up what apparently is Lionel's way of attempting a switch on the Ink Spots a la femme. *Gates* is a racetrack instrumental that flies home with assists from Hamp's vibes and a tenorist who is either under-recorded or is tame by Hamptonian standards. (MGM 11371.)

Wynonie Harris

- ★★★★ Rot Gut
★★★★ Greyhound

Gut is a fast blues with mildly amusing lyrics; *Greyhound* is a good coverage job. Neither side sounds as if Wynonie's fans will make it a top seller. (King 4592.)

Erskine Hawkins

- ★★★ New Gin Mill Special
★★★ Walkin' By The River

Special is a reprise of a onetime Hawkins hit instrumental, played well by the big band and featuring a particularly effective baritone sax bit as well as a tenor. *River*, the ballad revival, is sung acceptably by Jimmy Mitchell, spots touches of good alto. (King 4574.)

Linda Hayes

- ★★★ Big City (I & II)

Linda's big-bosomed voice trails through two sides of slow blues, with Que Martin's piano, tenor and guitar prominent. (Recorded In Hollywood 246.)

Five Hollywood Blue Jays

- ★★★★ Cloudy And Raining
★★★★ So Worried

This group could give the Ravens a little trouble someday. Backed by Que Martin's diligent combo, they tackle two slow blues and get an excellent mood on both. Watch these birds. (Recorded In Hollywood 185.)

Moose Jackson

- Big Ten Inch Record
★ I Needed You

The words "Not Suitable for Broadcast" are printed on the special disc-jockey labels of the first side. They could have added "Not Suitable For Release." The record business is not doing so badly that it need indulge in cheap, unfunny smut like this. We'll pass on rating it. Backing is a ballad. (King 4580.)

Mari Jones-Johnny Moore's Three Blazers

- ★★★ Johnny, Johnny
★★★ Lonesome Train

Johnny is a cute rhumba blues ditty sung passably by Mari, spots some good modern tenor and Oscar Moore guitar, crisp rhythm. *Train*, a slow mood blues, features multi-tape singing by the gal and a well executed tenor sax-guitar duet, with Johnny Moore plucking 'em on this side. (Modern 888.)

Morris Lane

- ★★★ Twilight Time
★★★ Poinciana

Morris and his "Magic Saxophone"

(that's what the label said) sound substantially the same on Scooter records as they did on Coral, playing attractive tunes with Hammond organ and rhythm. Nice sounds for the more subdued juke-box locations. (Scooter 301.)

Little David

- ★★ Crying Blues
★★ Macayo

Crying is an after hours piano and guitar instrumental; *Macayo* is a buck dance blues riff go for a tenor saxist, who doesn't prove much except that he can squeak at the drop of a beat. (RPM 371.)

Sax Mallard

- ★ The Bunny Hop
★★ Accent On Youth

This particular bunny hop is nothing but a mediocre jump blues alto solo by Mallard. It's backed by the pretty standard, done here mainly as a tenor solo with obbligato by Sax. (Mercury 70002.)

Howard McGhee

- ★★ Man With A Horn
★★ 12th Street Bop

The Korean All Stars, recording in Guam, feature Rudy Williams' tenor on *Horn*, which is an extract from the LP. Reverse is Howard's tongue-in-cheek version of the *Rag*, a la Pee Wee Hunt. J. J. Johnson could fool any blindfold New Orleans jazz fan into thinking he was going on 70 and just out of the Vieux Carre. (Hi-Lo 1414.)

James Moody

- ★★★ Moody's Theme
★★★★ My Ideal

Moody's Theme is a simple melody with pretty changes, which he plays with uninhibited volume on his alto. Same comment applies to the backing, except that the band gets a couple of chances to show itself. (Mercury 70001.)

Hot Lips Page

- ★ Last Call For Alcohol
★ Old Paroo

Recorded in France, these are hybrid sides, halfway between jazz and r & b. Top side is a noisy, fast affair with Lips chanting intermittently; reverse, in which he sings the praises of the French capital, is fair jazz but mediocre juke box fodder. (King 4584.)

Todd Rhodes

- ★★★★ Must I Cry Again
★★★★ Hog Maw And Cabbage Slow

Laverne Baker, a Ruth Brown type singer, does well with *Cry*, a good ballad of its type. *Hog Maw* is an ensemble vocal and instrumental effort taken at a medium rock. (King 4583.)

The Swallows

- ★★★★ Where Do I Go From Here
★★★★ Please Baby Please

Junior Denby carries the solo chores for this first rate group, tastefully executing a Charles Brown-ish delivery of *Here*, a good blues ballad. The side gets a fine mood and should be a winner. Reverse is a rather routine blues, performed well. (King 4579.)

Carmen Taylor

- ★★ Let Me Know You Love Me
★★★ Please Tell Me Why

Mercury's new entry in the girl blues-singing field has elements of Ruth Brown and Johnnie Ray. She sounds more like her probable self on *Why*. Both sides are slow-tempoed and get a good mood. (Mercury 70000.)

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Albert, Abby (Stork) New York City, ne
Alstone, Alex (Waldorf-Astoria) New York
City, h
Anthony, Ray (Capitol Theatre) New
York City, t
Atchison, Tex (On Tour) JKA

Barron, Blue (Syracuse) Syracuse, N.Y.
out 1/3, h
Basil, Count (Birdland) New York, N.Y.
in 1/1, h
Becker, Denny (On Tour) MCA
Bencke, Tex (On Tour) MCA
Bishop, Billy (Aradon) Chicago, Ill., h
Bothia, Russ (Paradise) Chicago, Ill., h
Brand, Torris (Flamingo) Las Vegas,
Nev., h
Brown, Lee (On Tour) ABC

Cahot, Chuck (On Tour) GAC
Caesars, Emilio (El Cafetal) San Antonio,
Tex., h
Callaway, Cab (On Tour) GAC
Cancey, Lou (Piana) Panama City Beach,
Fla., h
Clifford, Bill (Fairmont) San Francisco,
Calif., h
Crona, Bob (On Tour) MCA
Cummings, Bernie (New Yorker) New York
City, h
Cugat, Xavier (Last Frontier) Las Vegas,
Nev., out 1/19/53, h

DeFoe, Al (On Tour) AAA
DiFardo, Tommy (Eddy's) Kansas City,
Mo., r
Donahue, Al (On Tour) MCA
Dorsey, Jimmy (On Tour) GAC
Drake, Charles (Mayo) Tulsa, Okla., h
Duchin, Alex (Muehlebach) Kansas City,
Mo., h
Durso, Michael (CopaCabana) New York
City, ne

Ellington, Duke (On Tour) ABC
Ferguson, Danny (Commodore Perry) To-
ledo, Ohio, out 1/1/53, h
Fields, Herbie (Snookey's) New York City,
1/26/53-2/8/53, h
Fields, Shep (On Tour) MCA
Fifer, Jerry (Madura Dancehall) Whit-
ing, Ind., h
Fina, Jack (St. Anthony) San Antonio,
Tex., out 1/1/53, h
Finch, Mack (Flamingo) Lima, Ohio, out
1/1/53, h
Fisk, Charlie (Statler) Washington, D.C.,
h

Flanagan, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour) GAC
Foster, Chuck (Rice) Houston, Tex., out
2/3/53, h
Foster, Sidney (Elbow Beach Surf) Paget,
Bermuda, h

Garber, Jan (Roosevelt) New Orleans, La.,
in 1/8/53, h
Garrett, Tommy (Cavallaro) Charleston,
S.C., r
Gibberie, Dizzy (On Tour) WA
Goodman, Benny (On Tour) ABC
Grave, Tony (Bamboo) New York City, h
Groszky, Paul (Roseland Nitory) Winni-
peg, Canada, h

Hampton, Lionel (On Tour) ABC
Harrison, Cass (El Pama) Republic of
Panama, out 4/1/53, h
Hawkins, Erskine (On Tour) MG
Hayes, Carlton (Desert Inn) Las Vegas,
Nev., h
Hayes, Sherman (Detroit Athletic Club)
Detroit, Mich., out 2/14/53
Herman, Woody (On Tour) GAC
Hill, Tiny (On Tour) ABC
Hines, Earl (Capitol Lounge) Chicago, Ill.
Hodges, Johnny (On Tour) JKA
Holmes, Jack (On Tour) JKA
Houston, Joe (On Tour) RMA
Hudson, Dean (Statler) Buffalo, N.Y., out
1/18/53, h

Jaquet, Illinois (Paramount) New York
City, out 1/8/53, h
James, Harry (On Tour) MCA
Jensen, Jens (Elm Grove) Kalamazoo,
Mich., h
Jerome, Henry (Edison) New York City, h
Johnson, Buddy (On Tour) MG
Jordan, Louis (Golden) Reno, Nev., out
1/3/53, h

Kelly, Claude (Riverside) Green Bay, Wis.,
h
Kenton, Stan (Palladium) Hollywood,
Calif., 1/6/53-2/2/53

**RAGTIME
MARCHES ON**

NEW NUMBERS

ALLEN—A son, Daniel David, recently in
Chicago, Ill., to Mr. & Mrs. Larry Allen.
Mom records for Mercury Records as Doris
Drew.

ALTE—A daughter, on Nov. 17th, in
New York City, to Mr. & Mrs. Lou Alter.
Mother is former opera singer Jean Gil-
son. Father is a composer.

BARG—A son, on Nov. 11th in Chicago,
Ill. to Mr. & Mrs. Myron Barg. Father is
disc jockey and son of Erwin Barg, veteran
Chicago head of Robbins Music.

BURGESS—A boy, George Keith (4½
lbs.), Sept. 29, in Galveston, Texas to
Oonnie & Bobby Burgess. Bobby plays
trombone with Stan Kenton.

FAGERQUIST—A girl, (6 lbs. 6½ oz.),
Sept. 30, in Encino, Cal. to Mr. & Mrs.
Don Fagerquist. Don recently left Woody
Herman, to work out his local 47 card.

GLENN—A daughter, on Nov. 9th in
Pittsburgh, Pa. to Mr. & Mrs. Jimmy
Glenn. Pop is with Bill LeRoy's orchestra.

KONITZ—A boy, Joshua Lee (9½ lbs.),
Oct. 21 to Ruth & Lee Konitz, in N.Y.C.
Lee plays jazz alto with Stan Kenton.

MILLER—A son, on Oct. 27th in Atlantic
City, N.J., to Mr. & Mrs. Pete Miller.
Father is orchestra leader.

SIRACUSA—A son, on Nov. 9th in Bur-
bank, Calif. to Mr. & Mrs. Joe Siracusa.
Father is a drummer in the Spike Jones
band.

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club. NYC—New York City; Hwd.—Hollywood; L.A.—Los Angeles; ABC—Associated Booking Corp. (Joe Glaser), 745 Fifth Avenue, NYC; AP—Allisbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kuritz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; MCC—McConkey Artists, 178 Broadway, NYC; MCA—Music Corp. of America, 598 Madison Ave., NYC; MG—Moe Gals, 48 West 48th St., NYC; RMA—Reg Marshall Agency, 4671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 565 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Kerns, Jack (Van Orman) Ft. Wayne,
Ind., out 1/31/53
King, Henry (Shamrock) Houston, Tex.,
2/2/53 out, h
King, Wayne (On Tour) MCA

Landre, Jules (Ambassador) New York
City, h
Larson, Herb (Creams Country Club)
Orange, N.J., out 2/20/53
LaSalle, Dick (Persian Room) New York
City, h
Lombardo, Guy (Roosevelt) New York
City, h
Long, Johnny (On Tour) GAC

McCown, Mac (Jesse's Supper Club) Pine
Bluff, Ark., h
McCoy, Clyde (On Tour) MCA
McIntyre, Hal (On Tour) GAC
McKinley, Ray (On Tour) WA
Marterie, Ralph (Melody Mill) North Riv-
er, Ill., out 1/12/53, (Cana Loma) St.
Louis, Mo., 1/18/53-19, ne
Masters, Frankie (Conrad Hilton) Chic-
ago, Ill., h
May, Billy (On Tour) GAC
Monroe, Vaughn (On Tour) WA
Morgan, Russ (On Tour) WA
Morrow, Buddy (On Tour) GAC

Neighbors, Paul (Chase) St. Louis, Mo.,
out 1/29/53, h
O'Neal, Eddie (Statler) Los Angeles, Calif.,
out 1/24/53, h
Otis, Hal (Gotham) Chicago, Ill., h
Overend, Al (The Flame) Phoenix, Ariz.,
h

Palmer, Jimmy (Peabody) Memphis,
Tenn., out 2/6/53, h
Pastor, Tony (Statler) New York City,
1/12/53, h
Perrault, Miss, h (Heidelberg) Jackson,
Miss., h
Perry, King (On Tour) RMA
Pett, Emil (Versailles) New York City,
h
Powell, Teddy (New Yorker) New York
City, h
Prima, Louis (Chubby's) Camden, N.J.,
2/2/53-8
Pringle, Gene (LaSalle) Chicago, Ill., h

Ranch, Harry (Colony Club) McClure, Ill.,
h
Reed, Tommy (Jung) New Orleans, La.,
out 1/25/53, h
Renay, George (Zebra Room) Scranton,
Pa., out 1/10/53, h
Rudy, Ernie (On Tour) GAC

Shafer, Freddy (On Tour) GAC
Smith, Jesse (King Philip) Wrentham,
Mass., h
Spivak, Charlie (Statler) New York City,
out 1/7/53, h
Spanier, Muggsy (Colonial Tavern) Tor-
onto, Canada, 1/12/53-24
Stevens, Roy (Rustic Cabins) Englewood
Cliff, N.J., out 1/4/53, h
Still, Jack (Champ's Shorehouse) Bridge-
port, Conn., out 5/1/53, r
Stuy, Joseph (Warwick) Philadelphia, Pa.,
h
Sullivan, John (Town Lounge) Houston,
Tex., h

Wald, Jerry (On Tour) GAC
Waples, Buddy (Sagrinaw Recreation Cen-
ter) Saginaw, Mich., h
Watkins, Sammy (Statler) Cleveland, Ohio,
h
Williams, Griff (Edgewater Beach) Chi-
cago, Ill., h
Winburn, Anna Mae & Her Sweethearts
(On Tour) RMA

TIED NOTES

LYLE-JENKINS—Eddie Lyle to Vera Jen-
kins, October 22, in San Diego, Cal. Eddie
plays bass and does comedy with The Styl-
ists and Vera is ballet captain with the Ice
Cycles Show.

MAURO-DUGAN—Ernie Mauro to Terri
Dugan on Sept. 22nd in Ambridge, Pa.
Ernie has opened a saxophone studio in
Pittsburgh.

OTT-MCCORMICK—Lou Ott to Marcia
Jean McCormick on Sept. 27th in NYC.
Lou plays bass, Vincent Lopez.

ROSENTHAL-VERNEUIL—Manual Rosen-
thal to Claudine Verneuil on Nov. 2nd in
Paris, France. Manual is symphony con-
ductor.

SMITH-BROWN—Dick Smith to Virginia
M. Brown on Nov. 1st in Worcester, Mass.
Dick is disc jockey at WOR in Worcester.

WOODMAN-BROOME—Britt Woodman
to Clara Broome when Duke Ellington's
band came to N.Y.C. Britt plays trom-
bone with Duke.

FINAL BAR

BURKE—Tommy Burke, blind pianist last
at the Le Downbeat Club with own group
died Nov. 30, of a cerebral hemorrhage.
Tommy was 29 years old.

HARRIS—Paul Harris Jr., 41, musician,
on Nov. 3rd in Dallas, Tex.

KINDER—Ralph Kinder, 76, organist and
choirmaster, on Nov. 15th in Bala, Pa.

LONG—Dick Long, 60, musician, on
Nov. 2nd in Minneapolis, Minn.

RUMSEY—Joseph S. Rumsey, 63, mu-
sician, on Nov. 7th in Dallas, Tex.

SCOTTO—Vincent Scotto, 76, French
composer of such hits as 'J'ai Deux Amours'
and 'La Petite Tonkinoise', on Nov. 15th in
Paris, France.

Down Beat covers the music news
from coast to coast and is read
around the world.

Combos

Adams, Jig (Dixieland, Inc.) Corpus
Christi, Tex., ne
Ammons, Gene (Pepe) Philadelphia, Pa.,
2/9/53-14, ne
Anthony, Al (On Tour) MCA
Armstrong, Louis (Rendezvous Room) Phil-
adelphia, Pa., 1/7/53-12, ne

Barduhn, Art (The Grove) Seattle, Wash-
ington
Betty & Jim Duo (Pere Marquette) Peoria,
Ill.
Blue Noters (Blue Note) Flushing, L.I., cl
Blue Noters Trio (Leighton's Halfway
House) Elmford, N.Y.
Brown, Hillard (Crown Propeller Lounge)
Chicago, Ill.
Brubeck, Dave (Blue Note) Chicago, Ill.,
1/2/53-15, ne, (Birdland) N.Y.C., 1/16-
2/24, ne
Bryant, Heyward Trio (Spot) Livingston,
Mont., out 1/10/53, ne
Buckner, Milt Trio (Hi Hat) Boston,
Mass., out 1/8/53, ne

Carle, Bette Trio (Biloxi) Biloxi, Miss., h
Carroll, Barbara (Embers) New York City,
h
Cawley, Bob (Town House) Tulsa, Okla., r
Cavers (On Tour) SAC
Coles, Stan (Green Acres) Auburn, N.Y.,
h
Conte, Al Trio (Sheraton Lounge) St.
Louis, Mo., h

Dacito (China Pheasant) Seattle, Wash.,
h
Dante Trio (Neptune) Washington, D.C.,
out 4/3/53, ne
Davis, Bill Trio (Peps) Philadelphia, Pa.,
1/5/53-17, ne
Davison, Wild Bill (Times Square) Ro-
chester, N.Y., ne
Dee Johnny Trio (Hour Glass) Newark,
N.J., h
Dixieland Ragpickers (Vagabonds) Miami,
Fla., h
Dominos (On Tour) ABC

Four Bros. (Piewacki Legion Post) Buffa-
lo, N.Y., out 2/3/53, h
Franklin, Marty (Airport) Brooklyn, N.Y.,
h
Furniss Bros. (Rendezvous Room) Philadel-
phia, Pa., out 1/17/53, ne

Gaillard, Slim (Birdland) New York City,
h
Gibbs Quartette, Ralph (Stables) Biloxi,
Miss., h
Gordon, Roscoe (On Tour) SAC
Griffin Brothers (Trocaeria) Columbus,
Ohio, 1/8/53-11, ne
Groner, Duke (Pershing Cocktail Lounge)
Chicago, Ill.

Harlan, Lee (Walt's Rest) La Crosse,
Wis., r
Harpa, Daryl (Claridge) Memphis, Tenn.,
h
Herrington, Bob (Clermont) Atlanta, Ga.,
h
Herth, Milt (Piccadilly) New York City, h
Hines, Freddie (Gay-lacy) Cheboygan,
Mich.

Ink Spots (Don Carlos) Winnipeg, Can-
ada, 1/19/53-24, ne
Instrumentalist's Trio (El Cortez) Las
Vegas, Nev., h

Jackson, Bullmoose (Rossonian) Denver,
Colo., out 1/3/53, ne
Jackson, Dewey (Playlump Centerfield
Lounge) East St. Louis, Ill., cl
Jamal, Ahmad (On Tour) ABC
Jasen, Stan Trio (Lena's) Santa Rosa,
Calif., out 1/11/53, ne

Kacher's Novel-Ayres Trio, Ned (Sky
Club) Roseburg, Oreg., ne
Kent, Ronnie (Elk's Club) Walla Walla,
Wash., ne
Kole, Ronnie (On Tour)
Krupa, Gene (On Tour) ABC
Kubicki's Rhythmals, Wally (San Carlo)
Yuma, Ariz., h

Lee, Vicky (Florence Country Club) Flo-
rence, S.C.
Lynn, June (Sarnes) Hollywood, Calif., r

McGuire, Betty (Golden Nugget) Las
Vegas, Nev., ne
McKinley, Red (Melody Inn) Roseburg,
Oreg., ne
McFarland, Marian (Hickory House) New
York City, r

Mann, Mickey (Kalamazoo) Kalamazoo,
Mich., out 1/1/53, ne
Marzale, Marty (Hangerover Club) San
Francisco, Calif., ne
Masters Dream-Aires, Vick (Flamingo)
San Bernardino, Calif., ne
Meyer, Ricky (Famous Tap) Chicago, Ill.,
h
Mid-Knights (Clary Club) Claryville,
Md., ne
Milburn, Amos (On Tour) SAC
Morris, Joe (On Tour) SAC
Morrison, Charlie (Melody Inn) Harris-
burg, Pa., h

Nocturnes (Statler) New York City, h

Orioles (Uncle Tom's Plantation) Detroit,
Mich., 1/5/53-11, h

Palmer's Dixieland Six, Singleton (Play-
lump Centerfield Lounge) E. St. Louis,
Ill., cl
Parker, Charlie (Times Square) Rochester,
N.Y., 1/27/53-2/6, ne
Parker Trio, Howard (Navajo Hogan)
Colorado Springs, Colo., ne
Patterson Quartet, Pat (Air Force Club)
Moncton, N.B., Canada, ne
Pavone, Tommy (Rock Garden) Willman-
ia, Conn., r

Peterson, Oscar (Celebrity Club) Provi-
dence, R.I., 1/8/53-14, ne
Powers, Pete (Melville) Halifax, Nova
Scotia, ne

Rico, Serenaders (Green's Crystal Terrace
Lounge) Duluth, Minn., cl
Rist Bros. Trio (Wilbur Clark's Desert
Inn) Las Vegas, Nev.
Rocco Trio, Buddy (Syracuse) Syracuse,
N.Y., h
Rodgers Quintette, Dave (Commercial)
Elko, Nev., h
Rodriguez, Don (Eau Claire) Eau
Claire, Wis., h
Rollins, Trio Adrian (New Yorker) New
York City, h
Ronalds Bros. Trio (Calro Supper Club)
Chicago, Ill.
Roth Trio, Don (Maxwell Field) Mont-
gomery, Ala., in 1/4/53
Royal Hussars (Toomey's Bar) Galesburg,
Mich., cl

Schenk, Frankie (Paramount) Albany,
Ga., ne
Scott's Stewart (President) Kansas City,
Mo., h
Simmons, Del (London Chophouse) De-
troit, Mich.
Strotz, Al (El Patio) Orlando, Fla.
Shearing, George (On Tour) SAC
Smith's Rampart Street Ramblers, Joe
(Windermere Bar) St. Louis, Mo., cl
South, Eddie (CopaCabana) New York
City, ne
Sparks, Dick (Uptown Bar) Marefield,
Wise.
Stanton, Bill (Zebra Room) Sacramento,
Calif., out 1/1/53
Stylists (Eddie's Bistro) San Diego, Calif.

Teagarden, Jack (Royal Room) Los An-
geles, Calif.
Thompson, Trio Bill (Colonial) Hagers-
town, Md., h
Three Sharps (Bognart's Harms Buffet)
Rock Island, Ill.
Tipton Trio, Billy (Monkey Room) Spo-
kane, Wash., 1/19/53, cl
Two Macks (Carasall Lounge) St. Louis,
Mo.

Vega Trio, Al (Hi Hat) Boston, Mass.
Velvetones (Chicagoan) Chicago, Ill., h
Victor, Bob (Post Times) Chicago, Ill., ne

Windy City Six (Pin-Up Room) St. Louis,
Mo., cl
Wood Trio, Mary (Old Heidelberg) Chi-
cago, Ill., out 1/10/53, r
Washburn Trio, Charlene & Milt (Moose
Club) Spokane, Wash., ne

Young, Cecil (On Tour) SAC
Young, Lester (Birdland) New York City,
out 1/21/53, ne
Yaged, Sol (Somerset) New York City, r

Singles

Bennett, Tony (Jung) New Orleans, La.,
1/14/53-27, h
Belafonte, Harry (Blue Angel) New York
City, 1/8/53-2/4/53, ne
Boswell, Connie (Chase) St. Louis, Mo., h
Brown, Ruth (On Tour) SAC
Damone, Vic (U.S. Army) WMA
Fisher, Eddie (U.S. Army) GAC
Cole, Nat (On Tour) GAC
Dandridge, Dorothy (La Vie En Rose)
New York City, ne
Dillard, Varetta (On Tour) MG
Eckstine, Billy (Stanly) Pittsburgh, Pa.,
out 1/1/53, t

Fitzgerald, Ella (Colonial Tavern) Toronto,
Canada, out 1/11/53, ne
Hazelwood, Marjorie (Salem House Cafe)
Beverly Hills, Calif.
Le Duc, Claire (Melbourne) St. Louis, Mo.,
h
McLaurin, Betty (Powellton Cafe) Phila-
delphia, Pa., out 1/8/53, ne
Prysock, Arthur (Black Hawk) San Fran-
cisco, Calif., out 1/6/53, ne
Reddie, Frank (Durant) Flint, Mich., h
Rodgers, Nina (Pamron Room) Modesto,
Calif.
Russell, Jack (Crown Room) Los Angeles,
Calif., ne
Vaughan, Sarah (Paramount) New York
City, out 1/6/53, t

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1952 Poll Results
(See Page 1)

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Beginning This Issue:

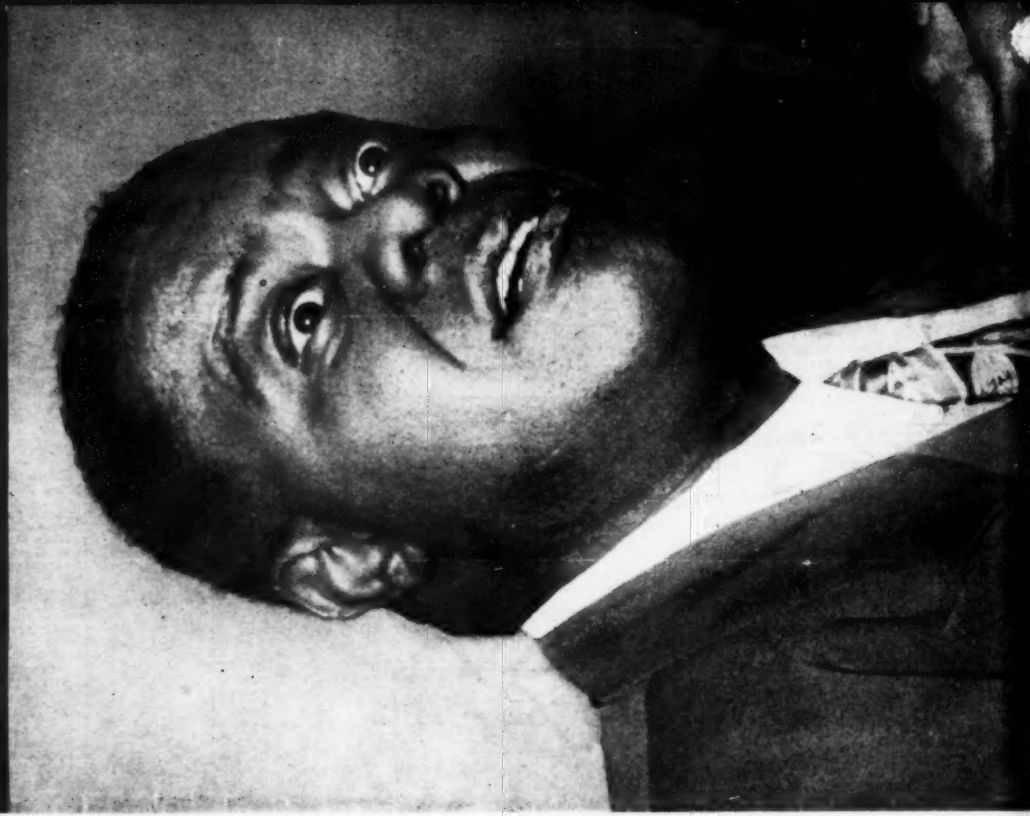
Artie Shaw's 'The Trouble With Cinderella'
(See Page 3)

★ ★ ★

1952: The Music Year
(See Pages 6, 7, 16)

★ ★ ★

On The Cover Satchmo



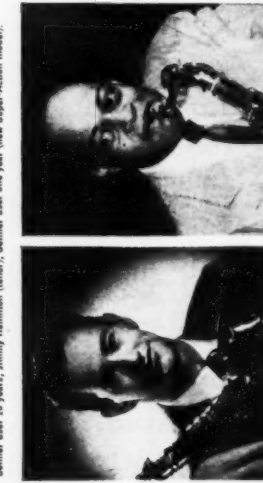
RAY ANTHONY Saxophonist—1951 Selmer 1 in R. Ray Anthony playing Selmer (Paris) trumpet. Jim Schneider, alto. Bob Haddaway, tenor. Earl Bagdasarian, alto. Billy Iveson, tenor. Leo Anthony, baritone. Selmer used one year (new Super-Action model).



STAN GETZ, tenor sax solo, formerly with Woody Herman, now fronting his own combo Metronome & Down Beat poll winner. 10 years a Selmer user.



DUKE ELLINGTON BAND Group. 44 years of Selmer users (left to right: Chu Berry, trumpet). Selmer used one year (new Super-Action model). 23 years of Selmer users (left to right: Duke Ellington, tenor; Paul Gonsky, alto; Jimmy Hamilton, tenor). Selmer used one year (new Super-Action model).



PAUL DESMOND, alto sax solo with the Dave Brubeck Quartet. Selmer used one year (new Super-Action model). 23 years of Selmer users (left to right: Duke Ellington, tenor; Paul Gonsky, alto; Jimmy Hamilton, tenor). Selmer used one year (new Super-Action model).

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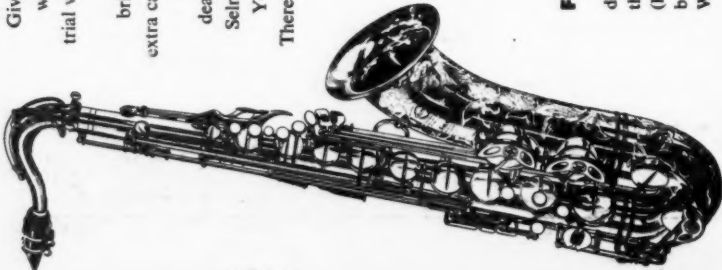
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